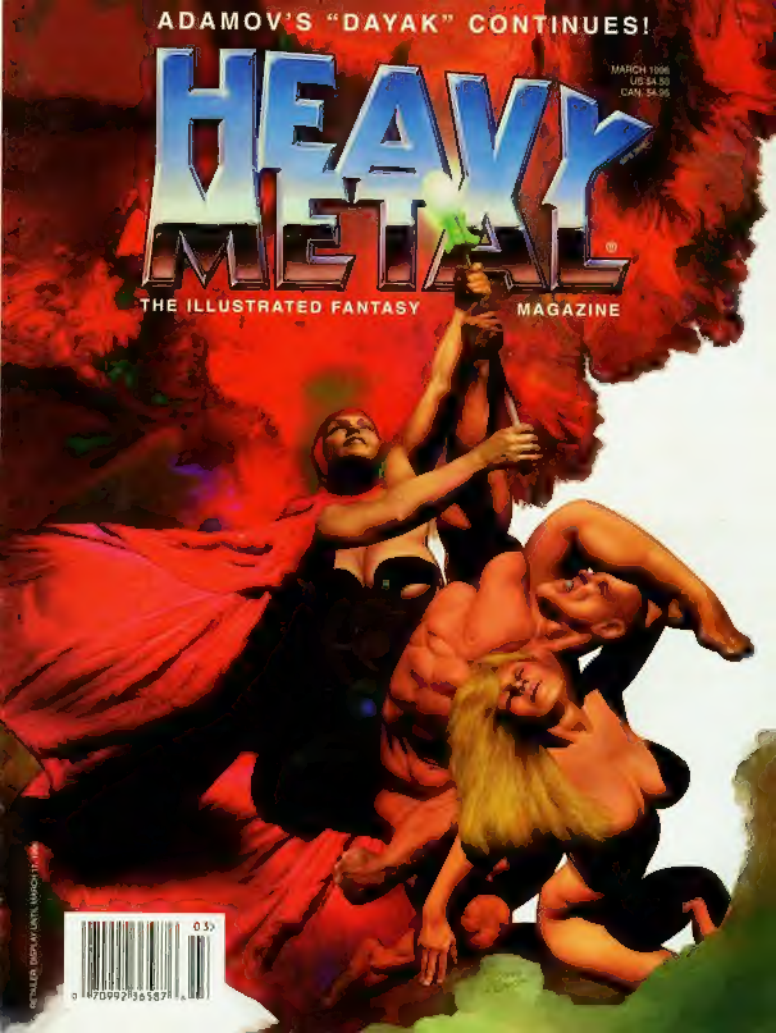
ADAMOV'S "DAYAK" CONTINUES!
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RE-INTRODUCING

HEAVY METAL

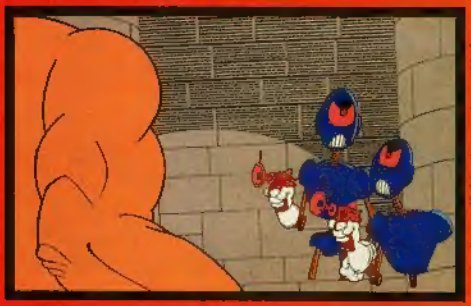
THE MOVIE

In 1979, an amazing group of talented people from around the world came together to take on a seemingly impossible challenge, a call to reinvent the illustrated magazine HEAVY METAL for the big screen. By 1981, they had completed their task.

Their experiment in "state of the art" animation was incredibly successful. I was there to see it fourteen years ago...six times, and I still wanted more! And I am now pleased to report that there was indeed more, and the "lost" artwork appears over these two pages.

The original sequence of the film was quite different. Although *Soft Landing*, *Grimaldi*, and *Den* still opened the film, they were followed by a short but sweet bit of *Captain Sternn* which ended with the immortal Hanover Fist's burning hand disappearing into space. The ensuing

FOUR MORE [illegible]



ABOVE AND LEFT, SCENES CUT FROM *CAPTAIN STERNN* WHERE HANOVER FIST IS [illegible] A FEW ROBOTS.

darkness led to a seven minute vision entitled *Neverwhere* by animator Cornelius Cole which was cut out entirely. Drawn in ballpoint pen, *Neverwhere* was a haunting poetic tale through a prehistoric hell. The rest of the film went on to continue in its previously released sequence.

Even now, it is not 100% certain that it will be the original director's cut that will be released in theatres and on video. But we're in negotiations now, and hopefully, the director's cut will be the one released.

Kit Foxtrot

HEAVY METAL

THE MAKING OF THE MOVIE

From the opening sequence, "Soft Landing," as it evolves into "Grimaldi," the connective story element. Grimaldi's house in this preproduction drawing is huge and ornate; in the final version it becomes a simple, claptrap affair to emphasize the illusion of infinity inside.

by Brad Balfour

Take seventy animators from fourteen different countries, guys who have worked on everything from Sylvester the Cat to J. R. R. Tolkien's hobbits. Put them in ten different studios stretching from the West Coast to London, with the nerve center in Montreal, somewhere in between. Give them characters and situations devised by writers who have previously written the highest-grossing Canadian film ever, and a director who has worked with such notables as Buster Keaton and Harold Pinter. Add to this already inspired mix astounding graphics and design sketches by some of the world's hottest fantasy-art geniuses, artists loved and respected worldwide. Don't forget a producer who at twenty-seven started raking in bundles in Canada because he produced a young horror-film maker's surprisingly good and profitable ideas, and later cofounded the eleventh-highest-grossing film ever.

Finally, base this on a magazine of illustrated science fiction and fantasy stories, material of international renown, whose contents are reviewed in major French news-

papers on a par with the way high art is covered, and where illustrators include artists from Japan to the Netherlands. Take it all to Columbia Pictures, who distributed one of the finest science-fiction films in years, Close Encounters of the Third Kind, where the executives on the Burbank lot say, "This whole package is so fantastic, let's make it our big film for the summer's end."

I'm talkin' about Heavy Metal*—the movie; talkin' about* Heavy Metal*—the magazine.*

And it was like something from a dream—the spirit of fate or the force of coincidence at work—that while publisher Len Mogel was in Paris negotiating rights with a small French publisher to produce a French version of *National Lampoon*, his wife, Ann, picked up a copy of their new magazine, *Metal Hurlant*. Both the Mogels were enthralled with its contents—illustrated science fiction and fantasy for adults laced with a strong dose of the absurd, drawn like fine art.

Mogel was determined to publish an English-language magazine presenting this new artistic concept, and he quickly won over his colleagues. *Heavy Metal* began publication in April 1977.

Mogel and crew found that after a mere five issues premiered, *Heavy Metal* quickly garnered over 100,000 readers. It was then that they knew they had something remarkable in hand. A year later—with the phenomenal success of Matty Simmons and Ivan Reitman's *National Lampoon's Animal House* as inspiration—the dream of a *Heavy Metal* movie took form.

The connection between comics and cinema is a natural one. Both deal in illusion, in actualized fantasy. Continuity of image and simple storytelling separate the successful story, told either in panel-art form or on celluloid, from the mediocre. The telling of a story through connected image and dialogue has been attempted since the first caveman painted sequential images on stone. Film is merely the execution of that idea in a modern way. As for the conjunction of comics and animation—well, what else could there be? Drawn images on a screen—drawn images on a page.

The *Heavy Metal* movie cried out to be animated. What else could capture the absurdist/dadaist/surrealistic urgings of the mag's original art? Not live action, for then the extraordinary is rendered as the everyday. To keep the material in the realm of the imagined—in the region of mind that can plan out an entire world in sequential drawings—was the only appropriate choice.

Just imagine: a person draws, from nothing but disparate images in the head, a cohesive whole composed of hundreds of little scenes (the longest sequence in *Heavy Metal* consists of 330 scenes) made up of close to 130,000 individual drawings. Finally it's the experience of an audience exchanging belief in the regular world of the photographic for the totally unreal world of the drawn, which then takes on a life of its own. And *Heavy Metal*, the movie, goes even beyond that.

It goes something like this, as one scriptwriter, Len Blum, puts it, "from one universe into another." It opens with the "Soft Landing" sequence, based on art by Thomas Warkentin, from an idea of *Alien* scriptwriter Dan O'Bannon (originally published in the Sept. '79 *Heavy Metal*). After this *2001: A Space Odyssey*–like prologue, it shifts rather handily into the quasi-mystical "Grimaldi" story—the key linking device between sequences. From this intro we jump into "Den," the adaptation of Richard Corben's brilliantly drawn quintessential hero fiction, which ran during *HM*'s first year. It presented the greatest challenge to bring to the screen. Corben's spectacular color values were carefully maintained in the backgrounds, with bizarre expanses glowing in rich, fluorescent hues. The tale of young Dan's transformation into the hero Den, who's caught in the power struggle between the sorcerer Ard and the queen-priestess, is told with two near-explicit sex scenes amidst lots of solid, hand-to-hand combat.

From these staggering visuals, the film carries us into the galactic court where Captain Sternn is on trial. From comic-artist great Berni Wrightson's original story (published in the June '80 *HM*), Sternn is the ultimate parody of every space-opera villain-hero. Says artist Wrightson, "I've always had trouble writing something serious. So when Captain Sternn grew out of *Star Wars*—I was never an sf fan until I saw it—as a funny adventure, it degenerated into a broad farce. I was also inspired by Warner Bros. cartoons; hence I created his foil character, Harrower Fiste. "As the story leaves the conclusion of the trial, it moves into the "Neverwhere" world—master animator Cornelius Cole's personal vision of the history of evil as a basic force in history. Cole's visionary graphics (intricate ball-point renderings of lyric pastels) get most viewers to say, "Holy shit, this stuff is really coming to life!" Says Cole, "You reach a point in animation where you must have the opportunity not to cut corners."

On to "B-17," the first true horror story to be animated, with all the savagery that makes great shockers. Will Elsner–trained film artist Mike Ploog did most of the conceptualizations. His background as a former Marvel Comics "Conan" and "Frankenstein" artist lends greater power to this 1950s E.C. Comics–style terror tale. A favorite of producer Reitman's since he was an E.C. collector as a kid, the story (based on an original idea of O'Bannon's) was given a twist of authenticity. They visited an aviation museum, and one of the last few flyable B-17s was flown in order to record actual sound effects of the plane. Coincidentally, the *HM* animation team includes three WWII bomber (re)screen, several licensed pilots, an ex-RAF instructor, and a director who collects aviation memorabilia.

With the following sequence, "So Beautiful and So Dangerous," came the original artist, Angus McKie, who illustrated the serial in *HM*, which later became a book. He directly contributed seventy key background paintings of the most incredible animated sequences ever done. The contrast between McKie's high-tech environments and the three space jockeys (two[1], two, and one robot) are inspired by Cheech and Chong. There are lots of outer-space drug references and some interstellar sex.

Gimenez's "Harry Canyon" is an original depiction of a world half-familiar—New York City—in an unfamiliar time, 2031. The misadventures of a cynical cab driver caught in the middle of a battle for valuable stolen goods comes right out of a thirties detective story. "We sort of thought of it as an animated variation of Dashiell Hammett's *Maltese Falcon*, starring Humphrey Bogart."

says the other scriptwriter, Dan Goldberg. This New York of the future is everything the current NYC is, only more: there's Times Square with cheap, rip-off churches; a cop station that charges to aid the troubled; a Statue of Liberty no longer in the bay but surrounded by skyscrapers; and a Brooklyn Bridge graced with the sign "Use at your own risk." Ironically, all of this was initially envisioned by the exceptional South American illustrator Juan Gimenez, who had never visited New York when he did the subtle drawings. He imagined a New York City unprejudiced by its reality—a reality that he discovered only weeks after his four-month drawing stint in Canada. When brought to New York to visit the *HM* office he saw the Pan Am building and exclaimed, "It really does exist as I saw it!"

Finally the clincher, the *pièce de résistance*, the grand finale: the twenty-seven-minute-long "Taarna." a sequence which boasts perhaps a dozen lines of dialogue. Without giving away too much, let's say that "Taarna" evokes the sense of wonder that every animation fan, sword-and-sorcery fan, feminist-sf fan, female-anatomy fan, mythology fan, weird-landscape-and-wild-beastie fan, or special-effects fan ever desires. As the sequence director, John Bruno, put it, "It fits the perfect formula for animation; it's something impossible to do in live action. It's all illusion, really, like doing magic."

Never before has such a diverse set of stories, themes, visual techniques, and drawing styles been sewn together in one integrated whole. Other films, such as the classic *Fantasia*, were anthologies, but the drawing style was generally one studio's uniform product. Here the techniques of many of the world's finest animators have been applied to this one film to make it a visual and emotional roller coaster, ranging from scenes of pure fantasy to shocking horror to lighthearted whimsy. And since the film's full animation vision hopes to achieve a smooth and lifelike feeling, even the most fantastic depictions appear realistic. Because the film is so intimately linked with the magazine's sensibilities, its artists played a substantial part in creating the striking cinematic visuals. Thus artist-superstar Richard Corben produced model sheets for the animated version of his hero Den, and famed comics artist (*National Lampoon*, "Son-of-God," "Green Lantern") Neal Adams envisioned characters for "So Beautiful and So Dangerous." Angus McKie, Mike Ploog (doing art not only on "B-17" but also on "Taarna"), and Juan Gimenez (who did more than just concept drawings; he also planned model sheets for both "Harry Canyon" and "B-17") have lent their immense talents to the project. Even acclaimed illustrator Charles White III and Alex Tavoularos (designer for Francis Ford Coppola) fashioned art-deco-style cities for "Taarna."

All this was done in order for the film to remain true to *Heavy Metal*, the mag. Through the magazine, adult subjects—particularly sexual ones—have been handled about as boldly as a comics-format magazine has ever handled them. And in the same adventurous spirit, the cinematic *Heavy Metal* also tackles realistic sex as it's never been

Ernst Bryant's lushly painted background (right) from "Den" reflects production designers Pat Gavin and Paul Sharaline's attempt to faithfully retain Corben's color sense. Young Den's honor (below) before his transformation into Den. This scene is laced with electrifying special effects. Kath and Den (bottom) discovering each other's newly acquired bodies.

Captain Steran (above the galactic court (above left), Steran and lawyer (above left), the prosecutor (above right). Sean one sequence director Julian Scarbokpa. "We don't rely on atmosphere as much as the other animators do; we go straight to the point with action the way the classic Warner Bros. Bugs Bunny cartoons did."

tackled before in an animated feature. To retain the realism of effect, the producers have stayed a mere hairbreadth away from an X rating. Nor has music been ignored: original pop music–written mostly for particular sequences–is set in an original score by Oscar-winning master composer Elmer Bernstein.

"For it to really capture the spirit of the magazine, it had to be an anthology," says Mogel from behind his classically huge publisher's desk. "What individual story could we have picked that represented the varied dynamics of the magazine and made one *long* interesting story?"

It took Mogel from the summer of '78 until the close of '79 to develop the movie package. During that frenzied period, he had seen his project accepted, then rejected, by two major studios; he lost the story rights for three major illustrated works, had his animation budget doubled, and, during the whole process, earned his Ph.D. in determination.

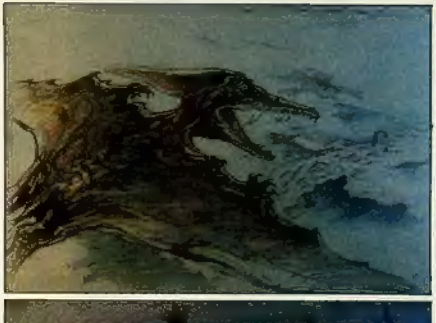
In December '79, Mogel decided to pursue the film's financing in Canada. He called associate Simmons in Los Angeles and asked if he would consult his *Animal House* coproducer, Reitman, on the legal and governmental aspects of Canadian filmmaking. Reitman, a Canadian, got on the phone with Mogel and discussed the project as a whole.

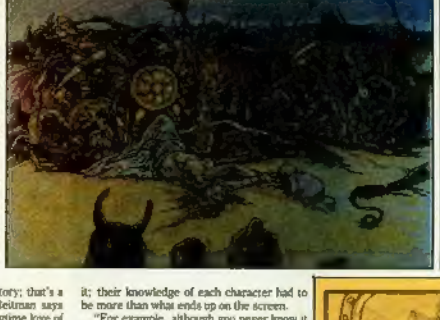
One hour later, fascinated by the film's possibilities, he told Mogel, "I can get the money and would like to produce it–let's go." Later, as he reflected on that decision, "it seemed like a great idea. I'd never seen an animated film since early childhood that excited me, so I thought it would be a challenge to make one." The Toronto-born filmmaker adds, "Anyhow, I've seen most of the science fiction and fantasy films ever made. I'm a big buff, so I really wanted to do an adult fantasy."

Evidently, Columbia Pictures execs agreed with the wisdom of Reitman's decision. Encouraged by his work for them on *Stripes*, they decided in late 1980 to distribute *Heavy Metal*, the movie.

But making the picture sounded simpler than reality has proved it to be, for even with its by then tripled budget, no one fully comprehended what a massive undertaking was about to get underway. Nobody really could have, for they were attempting to do something not done before, bringing together all these diverse talents under one banner.

But Reitman hasn't blanched at challenges. When he finished college in Toronto, Reitman formed a college-film distributing company, which gave him his first taste of film business. Then, at twenty-five, he jumped into directing his first feature, a tongue-in-cheek horror number, *Cannibal Girls*–no great shakes as art but a drive-in money-maker. Finding out that his forte was making films, Reitman shifted to producing and hit big from the start, producing now-cult-horror-great director David Cronenberg's first feature, *They Came from Within*–a controversial money-maker, and then *Rabid*. Shortly afterwards came *National Lampoon's Animal House*. His fortunes further increased when he produced *Meatballs*, with Bill Murray, who now stars in Reitman's comedy *Stripes*.





Four of approximately 2,700 rich hand drawn in ball point on acetate by Cinema Cels — former Sylvester the Puddy Tat animator and creator of the Levi's jeans commercials (left to right clockwise): The pteranodon in flight over primeval waters; London's Jack the Ripper; plesiosaur attacking pteranodon. Says Cole: "I was going to show Jack the Ripper decapitating the girl but I was told not to, only because there were more than enough decapitations already!" Cole's foray into the history of evil includes visual influences from German illustrator Heinrich Kley's turn-of-the-century expressionism to nineteenth-century Englishman Joseph Turner's brilliantly painted landscapes. Cole adds, "I was going to have a scene out of George Grosz's decadent 1920s Germany, but that was too much, so I've tried to incorporate it with a scene of German tanks — they symbolize the might of Germany."

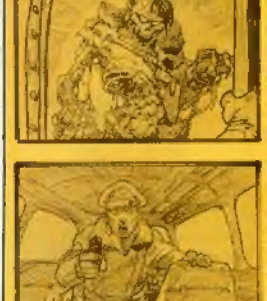
"I knew I had to tell a good story; that's a basic of good moviemaking," Reitman says assuredly. And with his own longtime love of comic books and the original *Mad* comic, he's well suited to producing *HM*. "I knew it wouldn't work as a regular movie," the thirty-five-year-old Canadian says. But he also knew it wasn't that simple. "Though the artwork makes the magazine, you get bored with animation, the wonder of the designs, after ten minutes. So I figured, if we put together segments of shifting designs and story approaches, yet make them somehow connected, we could have the best of all worlds."

So, when Reitman and fellow-Canadian scriptwriters Dan Goldberg and Len Blum jumped into mega-hour writing sessions late in February 1980, they pounced on making the film as broad as possible. To do so, this trio employed the same extrapolative techniques that make great science fiction work. "At each stage of the script," explains Blum, "we had detailed understandings about each character and situation, which were not fleshed out in the script." They remained true to the magazine's values and even used a bit of method-acting thinking. There is an exercise which requires knowing a character's whole life in order to play an hour of it; their knowledge of each character had to be more than what ends up on the screen.

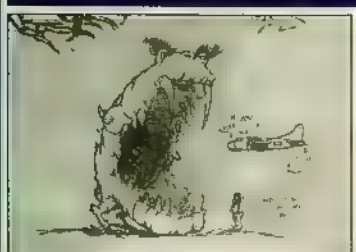
"For example, although you never know it on the screen," explains Blum, "we knew that Zeke and Edsel, the space jockeys from 'So Beautiful . . . ,' rocket around the galaxy collecting defective robots from various solar systems; they're like outer-space Xerox repairmen." These two writers also intended "Grimaldi" to have a strong mystical dose; made sure "Den" was a resolution of the teenage sexual fantasy; and made "B-17" as timeless a tale as possible.

To further insure *Heavy Metal*'s visual success, former *National Lampoon* art director Michael Gross came to the project early on to maintain visual integrity. He became an associate producer, aiming to maintain quality all the way down the line. Gross, as an award-winning art director, conceived and edited the *Lampoon*'s innovative comics pages and designed *The Book of Alien*.

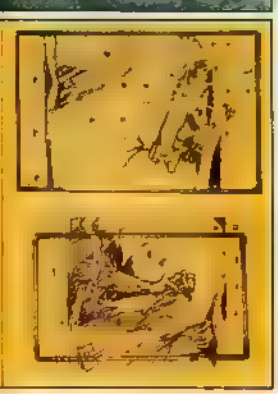
Since the film was being financed in Canada — watchdogged by associate producer/financial manager Peter Lebensold — the *HM* animation headquarters was in Montreal, Canada, as well. Fortunately, this city is home to the acclaimed animation director Gerry Potterton. Executive producer Mogel



Four of Mike Ploog's E.C.-style storyboard



Ploog's belly-gunner sketch colored by Lee Atkinson (above). Elimination was high for this sequence (producing eyewitness stories like that at left) because the film's total crew includes three former R A F service men and two pilots as well as several aviation buffs.



pencil sketches for the "E.T." segment.

had known of Potterton long before the Canadian financing, but once it became apparent that Canada was the place Potterton fit right in like a puzzle piece.

Perfect, too, to have ex-Britisher Potterton at the helm, for this easygoing fifty-year-old director has done not only classic animation, like the "Raggedy Ann and Andy" feature, but live action as well. Potterton's professional associations spanned the globe, so he was able to assemble what became the largest single animation operation in the Western world (400-plus personnel). And each of the many people involved has worked on at least one major animated project completed in the last twenty years.

Here in the Montreal nerve center on the third floor of the former Concordia University (incidentally, an art college) classrooms, Potterton does what no live-action director and few animation directors have ever done: that is, directs eight sequence directors, directing their individual segments. And he handles nearly sixty-five animators, each of whom is an artist who becomes an actor as he illustrates each character he's supposed to portray. When a live-action director asks an actress to cross a set, she automatically sets body to motion, but an animator must consider not only the fact of that action but also its consequences: if the character is naked, then breasts bob if clothed, fabric wrinkles. It's a task of great detail and individual interpretation. The animation director is aware, too, of all that the animator can bring to or alter in a scene. All this Potterton must manage as well as oversee the physical production of every stage from storyboard to final animation.

"My nature is to jump around, so it lends itself to making this film," Potterton admits inside his office, jam packed with Ploog sketches, where a production assistant is busily at work. He first got into animation at the Halas and Batchelor Studios, where 1954's great breakthrough *Animal Farm* feature was made. "Unlike in live action, one thing's for sure: you have to have a basic talent drawing to get into animation." From there Potterton emigrated to Canada, eventually forming his own production company which went on to do numerous TV specials, animated features, and live-action films until its recent dissolution. While in a hiatus, he was offered the challenge of *Heavy Metal*. "You meet live-action people who say 'I wish I could do animation,' it seems to me a hell of a lot easier to make the transition

from animation to live action because you're trained from the start – visually, in terms of already-edited scenes. In animation, you can afford to shoot a scene several different ways – you must know what you want and do it right the first time.'

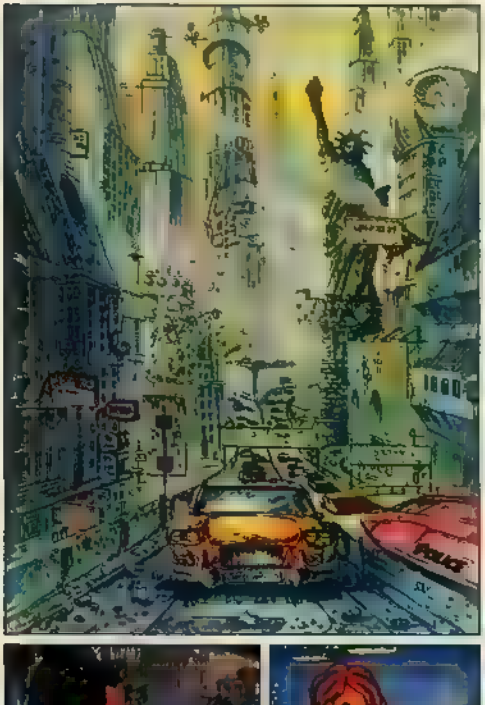
Artists in Montreal then have given to him what he wants, says Portuguese-born artist Jose Abel, the animator of the vicious bee's death scene in Tatania. When the pixel goes to warn the colony of a barbarian attack, he is shot down, and after several arrows have been falling, the arrows piercing his brain, he rises rolling back in his head. He struggles a long, out and finally the head-falling away in death. All in a few seconds. Some of the real horror, ink and paint people refused to work on the scene because it was 'too realistic'. You have to be on what you are doing. You must sometimes make it so. You must forget it's a drawing.

There's little the value for this scene in other places as well. Edward Chavkin called up in LA. 'Universal Studios' but on days drawing and engineers go up to a day. This illustrates perfectly the fantastic atmosphere in production. 'I played the Philip Marlowe' during animation. Steve was asked to create reflective drawings for the Tatania sequence. 'And to make matters more complicated, I was drawing Tatania and the Bachelorette Set' and were communicating in Japanese design which has the same if often too anyhow.

In addition the abundance sign and symbols, Hata and Bachelor greets the visitor. Europe's premier animation studio and the designer works on 'Beautiful' inside many doors, pair Hata speaks of life with the Japanese film director George Pal in their house, Hollywood. The sixty-one-year-old Hata now dominates world animation unlike any one else. He is the departed demigod Walt Disney – a genius, pilferer of art, some those who decline it. 'I am one in animation.' Possessing a track record that includes being an assistant animator on *Animal Farm*, Britain's first full-length animated film, he co-directed *Nutcracker Suite* and *Freeze Frame* and the electronic music inspired *Unicorn* short. Hata still speaks with authority. Only animation can provide the humour and personality needed – portrayal by chimpanzees taken in 'So Beautiful. The *Beauty Medal* movie will be a milestone in animation, and the picture – lasts in its architectural – is originality.

Lasting also houses the production team for 'Peter Pan' Landing and part of Cannabis Among the Elves' new by executive director Jack Stokes, he is an absentee if *Yellow Submarine* are some of the finest European animators working in the field today. Many are both Hata and Bottomline grads. Animation miniatures expert Terry Jennings Macadam was once the animation director on the Beatles' *Help* and the head of a company that produced *Earth the Magic Dragon*. He also directed the live action feature film *Hotlia Heroine the Stars*. Henceforth he has a role as the elaborate combination of model work, interesting special effects, and a hero living all intended to make 'Swift' making an opening sequence of visual wonderment. 'I you could pass get rid of the

This scene, top, from 'So Beautiful' and 'So Dangerous' perfectly exemplifies Angus McKie's intricate back grounds – actual size the total the only character to use stone from the cricketers strip above right, were animated by Roger Mainwood, the Mike Cross designed Zeke and Edsel were animated in sequence direction Hiram Lupkin right. The original Neal Adams character designs of Cosmo Bottom, at first turned with stereotyped she was eventually softened in the final cartoon strip.



Gouaches, preproduction drawing cast painted on cubicle panels by colorist Mother Carson (top). "We wanted to get away from the usual background colorations in animation," says director Lawrence Harry Cannon—the grumbling cab driver—and the professor's beautiful daughter (below left to right). "We had to hold the animators back on the sex scenes here," says Cannon. "After doing family cartoons for years, they really go with it."

attitude that animation has to be cute," reflects Murakami. "That would be great progress. I think a film like this could do that. It's all a matter of getting the public to see animation as something other than cartoons. I've always tried to do animation that was more than that."

In Malibu, "B-17" sequence director Barrie Nelson adjusts on the chore of animating the burning bomber treatment after boasting a career on the very opposite—whimsical, light shorts. Simultaneously, in Montreal, directors Julian Scuchopa and Paul Sabella cap off a career started at Potterton Productions by animating "Captain Sternn."

And throughout the world, special-effects experts with hefty experience on such weighty effects masterpieces as *Superman*, *Star Wars*, and *Star Trek* toil away on *Heavy Metal*. Because of work on the film, even Disney has been affected. When word went out that ace cameraman Max Morgan modified his multiplane camera to do special shots in "Taarna," the Disney Studios brought their original machine out of twenty-year-old mothballs.

With all of this, there are funny anecdotes that buoy up morale for such a massive and frantic community of animators. A Christmas card was circulated depicting Taarna lasciviously on Santa's knee. graffiti in the men's room in *HM* HQ read, "For a good time, call Taarna," and listed the office phone number. the Ottawa studio doing "Harry Canyon" has an off-color guide to ethnic types of New York City in the future. But possibly the funniest was the "Bald Vagina" incident. After Gross and gang in London had a good look at the sex scene in "Den" where Kath makes the most of her nudity. they all noticed the reproduction of Corben's bald vaginas on the storyboards. A memo went to producer Reitman asking about alternatives, or "Do we go with the slit and damn the torpedoes?" The lines such a production inspires!

Finally to roll the film together Reitman concentrated on music as the work neared completion. First. the task of scoring the film went to maestro Elmer Bernstein. Master manager Irving Azoff pledged to spend any amount of money needed to assemble the best possible bands and songs for the two

A world-renowned film composer. the fifty nine-year-old Bernstein has won accolades and Oscars for his 130 film scores. The diversity is remarkable. *True Grit*, *To Kill a Mockingbird*, and *National Lampoon's Animal House* are but a few Azoff—a former midwestern college theater producer—now handles the heaviest of platinum-earning rockets, such as Steely Dan. the Eagles, and Stevie Nicks. auspicious credits but worlds apart in the music business. Yet. Reitman has delegated to these two the task of realizing the musical ambience of *Heavy Metal*. "It's a matter of the degree by which you integrate different musical elements," says Bernstein from his home-studio in Santa Barbara, California. "Obviously you pick music that stimulates a reaction. Since the animation medium in no lifelike your music must really fit—it has to be something full, huge, adventurous

For Arnff, the assignment to gather various musical submissions to play for Reitman fell to Bob DeStocki, a burly ex-Ohioan and former Elektra Asylum staffer. DeStocki must first interest world-class chart-topping bands, then convince them to send in original selections for consideration, and finally hustle them to finish acceptable demos for actual recording within the film's deadlines. "Some of these guys have never done anything on deadline in their lives," chuckles DeStocki, but it's up to him to make them understand how unusual an opportunity this is—it's the first time an animated film has tried for a totally original score. Of course, whom to ask troubled him because of his own musical unfamiliarity with the magazine. "It was soon clear that this movie is much more than one musical style." Once DeStocki began looking, first in his own backyard and expanding outwards from there, he found bands agog with enthusiasm.

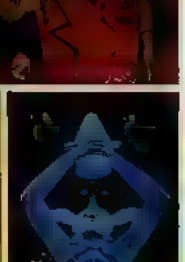
"When we got the script, it was like a dream come true," says Blue Oyster Cult drummer Albert Bouchard. "And when I had read about the film just a few *Heavy Metals* before, I had hoped the music would be good. We always wanted to do a cinematic version of songs; we felt they demanded it. Now at least we get a chance to do something like that in reverse." For the Cult, whose songs such as their hit "Don't Fear the Reaper" have always had a macabre edge, doing the movie was more than a coincidence: it served to inspire the musical ideas for their upcoming album. "We didn't really have any idea of what we were going to do and figured we'd wait till we got into the studio. Then, once we looked at the script, the music flowed, and we did five songs in a few days."

For Black Sabbath lead singer Ronnie Dio, it was a similar opportunity to try something different. "We've always been interested in taking our audience beyond the realm of everyday life—so when we saw the script we said: Perfect. Animation takes you out of the realm of the real, so we chose for something that would take us out of the realm of what we ordinarily do." The Cult and the Sabs treated their heavy-metal bombast to strong doses of electronics and extended instrumentals for the perfect effect.

But it was Devo's Jerry Casale who summed up what the music in this film is all about: "Music in a soundtrack like this has to give an added dimension to it all. Since things are totally defined, the music should inspire the imagination." Devo certainly tried for that, with two cuts that went beyond all expectations, "Be Cool" and "Working in Coal Mine" (the latter, says Gross, is the unofficial animator's theme song). "So far other animated films have been limited to cartoonish images or the Bakshi style like in *American Pop*," sums up Casale, explaining his own fascination with the *HM* idea. "An animated version of the magazine, which is so fantasy-oriented, comes at an opportune time, especially in the wake of the sword-and-sorcery revival and the new Romantics things. There is a move toward re-evaluating our culture to make it seem more like a jungle, in order to make the familiar exciting again."

Taarna in flight animated by Jose Abet (see right).

Chaykin's barbarian figure (right) wasn't originally the leader, but after producer Reitman saw his character he said, "That guy is it!" Two grand jungle vistas (below, from the Hide story designed by artist Jonathan Bedard and sequence director John Bruno. That location also (bottom) displays designers Charles White and Alex Tavoularis's snark-art-deco ritadel. "I wanted the trashy, campy kind of buildings and gateways that could have been in a garish Hollywood movie from the thirties," says art director Gross.

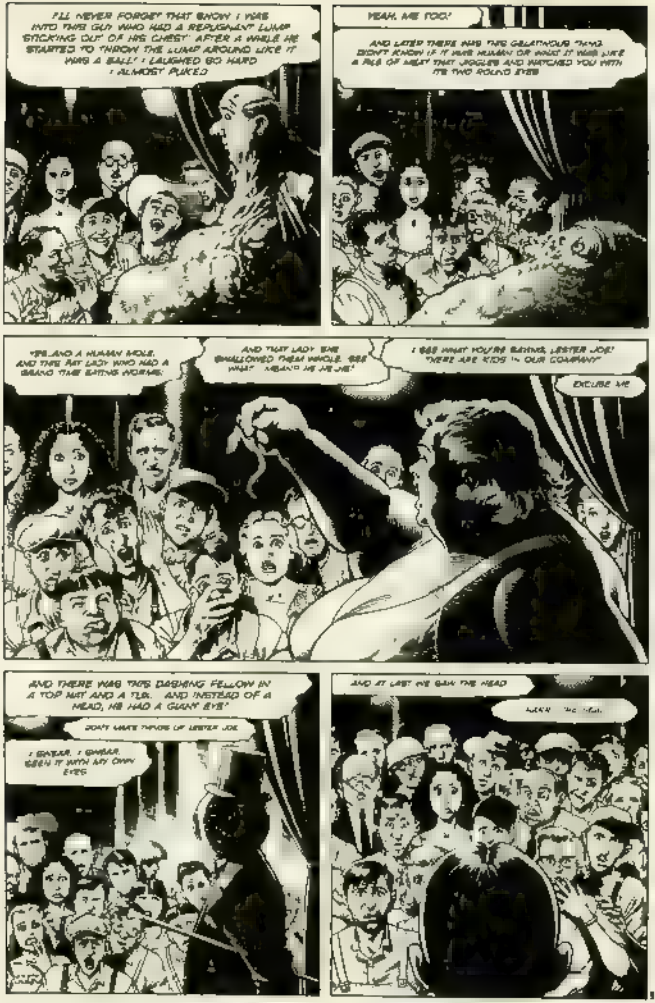


HARRY

THE HEAD

HEY, SHIRLENE, ISN'T THAT THE CRAZY WOMAN WITH THE ROPE BAG?
YOU'RE RIGHT, LESTER JOE. IT'S SURE IS HER! SHE'S LIKE ONE OF THOSE BIG FAT FLIES THAT WON'T LET GO OF A BABY'S BOTTOM!
LOOK! SHE'S GOT THAT ROPE BAG IN HER HAND!
DON'T LOOK, LITTLE BILLY BOB, OR YOU'LL HAVE NIGHTMARES FOR A WEEK!
WHAT'S SHE GOT IN THAT BAG?
OH MY GOD! THEY SAY THAT...
NO, NO! IT CAN'T BE!
DON'T LOOK, LITTLE BILLY BOB!
IT CAN'T BE! HARRY'S DEAD!
OR NOT?

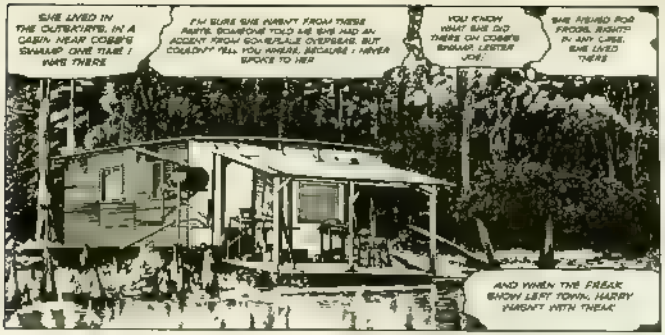
NAW, WHAT SHE'S GOT AS A ROTTEN MELON
I TOLD YOU NOT TO LOOK, LITTLE BILLY BOB!
LOOK AT THOSE EYES! YOU CAN SEE SHE'S CRAZY...AND WHAT IS DOING WITH THAT ROPE BAG?
FOR A SECOND IT SEEMED LIKE SHE WAS CARRYING.
HARRY
WHEN I THINK OF THEM TOGETHER...! HEAVENS! IT TURNS MY STOMACH!
IN MY OPINION, THEY SHOULDN'T LET HER WANDER AROUND HERE.
I'VE COME TO UNDERSTAND THAT THE MONSTER WANTS TO LIVE FOREVER!
ONE TIME I SAW HIM IN THE FREAK SHOW
ME TOO!
I THINK THAT WAS LIKE FIVE YEARS AGO.
ONCE WAS ENOUGH FOR ME!
COME ONE...COME ALL...STEP RIGHT THIS WAY!
I'M SURE THAT'S WHERE SHE SAW HIM TOO.


I'LL NEVER FORGET THAT SHOW I WAS INTO THIS GUY WHO HAD A REALLY BIG LUMP STICKING OUT OF HIS CHEST. AFTER A WHILE HE STARTED TO THROW THE LUMP AROUND LIKE IT WAS A BALL. I LAUGHED SO HARD I ALMOST PUKED
YEAH, ME TOO!
AND LATER THERE WAS THIS GELATINOUS THING DIDN'T KNOW IF IT WAS HUMAN OR WHAT IT WAS, LIKE A BLOB OF JELLY THAT JIGGLED AND WATCHED YOU WITH ITS TWO ROUND EYES
"IT'S AND A HUMAN MOLE, AND THIS FAT LADY WHO HAD A GRAND TIME EATING HORSE.
AND THAT LADY SHE SWALLOWED THEM WHOLE. SEE WHAT I MEAN? HE ME HE."
I SEE WHAT YOU'RE SAYING, LESTER JOE. THERE ARE KIDS IN OUR COMPANY.
EXCUSE ME
AND THERE WAS THIS DASHING FELLOW IN A TOP HAT AND A TUX. AND INSTEAD OF A HEAD, HE HAD A GIANT EYE!
DON'T MAKE THINGS UP, LESTER JOE.
I SWEAR. I SWEAR. I SEEN IT WITH MY OWN EYES.
AND AT LAST WE SAW THE HEAD
WOW. THE HEAD.

I'D NEVER SEEN ANY THING LIKE HARRY! HE MADE YOU SORT OF DISGUSTED AND SORROWFUL AT THE SAME TIME!
THEY PUT HIM ON SOME KIND OF FOOT-STOOL..
THEY SHOULDN'T HAVE LET A THING LIKE THAT LIVE
THEY COULD HAVE STRANGLED IT WHEN IT WAS BORN. BUT ALL THE SAME THEY COULDN'T IT DIDN'T HAVE A NECK
THAT WAS THE MOST REPUGNANT
DO YOU KNOW WHAT IS IT YOU ARE SEEING, YOU CROWD OF IMBECILES?
YOU ARE ALL A FLOCK OF WORMS WITH SAWDUST FOR BRAINS!
DO YOU THINK YOU ARE NORMAL?
EH?
IT IS YOU WHO ARE THE MONSTERS, NOT I!

I SUPPOSE THAT'S WHEN SHE MUST HAVE BEEN RAPED

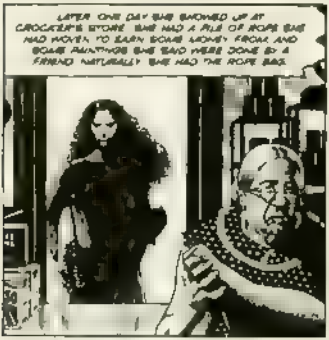
WHEN JOE CROCKER CLOSED UP SHOP THAT NIGHT HE ALREADY KNEW WHAT HE WAS GOING TO DO
BUT SHE WASN'T ALONE YOU KNOW
SHE WAS TAKING HARRY WITH HER


SHE LIVED IN THE OUTSKIRTS. IN A CABIN NEAR COBB'S SWAMP. ONE TIME I WAS THERE.
I'M SURE SHE WASN'T FROM THESE PARTS. SOMEONE TOLD ME SHE HAD AN ACCENT FROM SOMEPLACE OVERSEAS. BUT COULDN'T TELL YOU WHERE, BECAUSE I NEVER SPOKE TO HER.
YOU KNOW WHAT SHE DID THERE ON COBB'S SWAMP, LESTER JOE?
SHE AFRAID FOR FROGS, RIGHT? IN ANY CASE, SHE LIVED THERE.
AND WHEN THE FREAK SHOW LEFT TOWN, HARRY WASN'T WITH THEM.

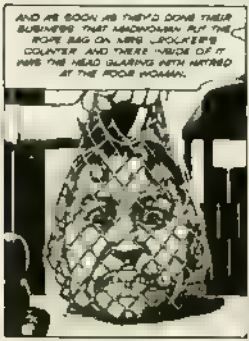
THAT WOMAN WAS LIKE A GOAT!
YEAH. SHE WENT CRAZY FROM BEING TOO UP.
LOOK HOW SHE LIVED WITH THAT.
SHE OBVIOUSLY NEEDED COMPANY.
TO GO OUT WITH A WOMAN LIKE THAT, THE POOR WRETCH HAD TO HAVE LOST HIS HEAD.
HA. HA. HA.

SHE WAS OBVIOUSLY IN LOVE WITH HIM.

GRISELDA, MY STUPID WHORE, GO LOOK FOR MY BRUSHES.
I'M DYING TO PAINT.


LATER ONE DAY SHE SHOWED UP AT CROCKERS STORE SHE HAD A PILE OF ROPE SHE HAD MADE TO EARN SOME MONEY FROM AND SOME PAINTINGS SHE SAID WERE DONE BY A FRIEND NATURALLY SHE HAD THE ROPE BAG.

MRS CROCKER TOLD HER
I'LL TAKE THE ROPE LIKE ALWAYS DO BUT DON'T WANT THE PAINTINGS YOU SHOULD KNOW THAT THE PEOPLE AROUND HERE DON'T LIKE THINGS LIKE ART


AND AS SOON AS THEY'D DONE THEIR BUSINESS THEY UNCOVERED THE THE ROPE BAG ON MRS CROCKER'S COUNTER AND THERE INSIDE OF IT WAS THE HEAD GLARING WITH HATRED AT THE POOR WOMAN.

AND RIGHT AWAY HE STARTED TO SCREAM
HOW CAN YOU INSULT MY ART, YOU OLD WOMAN WITH FETID BREATH?
THE MAGNIFICENCE OF MY PAINTING WILL SURELY BE TALKED ABOUT LONG AFTER YOUR PUTREFYING REMAINS HAVE BEEN DEVOURED BY THE WORMS!
AND MEANWHILE I WILL LIVE FOREVER

NO, FASTER THAN A COCK CROWS, JIM CAME OUT OF THE BACK ROOM CLUTCHING A DOUBLE-BARRELED, SAWED-OFF SHOTGUN, AND TOLD HER TO BEAT IT AS FAST AS THE WIND AND TO TAKE THE TWINS IN THE GAS WITH HER.
CORN FLAKES
AND THE WOMAN LEFT RUNNING, LEAVING EVERYTHING IN THE STORE, EXCEPT THE GAS, AND SINCE THEN NO ONE SAW ANYTHING OF HER, UNTIL TODAY.
AND THEN, LESTER JOE
AND THAT WAS THE LAST TIME HARRY 'THE HEAD' WAS SEEN ALIVE.
"I'M SICK OF THIS PLACE GRIZZLOA. I CAN'T STAND THESE SWAMP DWELLERS WHO DON'T KNOW HOW TO APPRECIATE THE SCOPE OF MY GENIUS! OF COURSE NEITHER CAN YOU, MY QUIVERING AND PUTRID FLOWER. NOW WHERE YOU GOING TO MAKE UP YOUR DAMNED DIGNITY HAS ALMOST BROUGHT YOU DOWN TO THE GROUND.
YOU HEAR ME, YOU LOW CLASS SLUT! BY WHORING TO A THIRD IN THE BEDROOM YOU THINK IT'S BELOW YOURSELF TO GET SICK OF ALL THE BARBARITIES AND INSULTS DIRECTED AT YOU BY THIS POOR BOOLESS HEAD.'
COME HERE, YOU WHORE! KNOW THE DEMAND PART OF YOUR VOW TOLD YOU TO COME!
SHUT UP!
DAMN YOU!
UHHH!

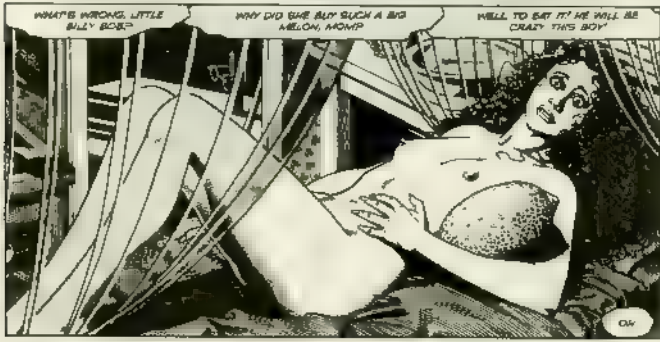
UHH.
AH...

ONE DAY SHE FORSOOK HIM.
ONE DAY SHE LEFT HIM ON THE GROUND AND HE DIED OF NEGLECT.
...OH, HUNGER.
NO! NO, DON'T GO.
ONE DAY HE DIED OF SORROW.
ANGELS!
I'LL CRASH ANGELS, DEAR, BUT TAKE ME IN YOUR ARMS AND ROCK ME ONE LAST TIME.
PLEASE, DEAR, HELP ME.
BUT THE GUY GOT NOTHING, BECAUSE SHE WAS UP TO HERE WITH THE HEAD.
HA! HA! HA! HA! HA!
MY LOVE! MY ANGEL.
HELP ME OUT OF PITY.
THINGS TURNED OUT FOR THE WORSE OUT OF CRUEL... IS NOT HAVING A HEART.
HAVE PITY.
...SHE DIDN'T HAVE A HEART!

WELL, THE FACT IS HE CAME TO SEE HER ONCE AGAIN...WALKING TO HER LOVED ONE ON THIS VERY STREET.
IT'S TRUE. BUT ONLY MOM SHE WAS CARRYING AN ENORMOUS JAR WITH HER!
AND THEY SAY IT WAS HARRY THE HEAD...! PICKLED IN FORMALDEHYDE!
YES SIR. SHE PASSED BY HERE WITHOUT SAYING A WORD!
THERE WAS SOMEONE WHO SAID THAT THE JAR WENT TO A MUSEUM IN TALLAHASSEE OR TUSCALOOSA OR SOMETHING LIKE THAT.
OR IS IT THAT THE OLD MAN JOE WE MET AND KEPT SAYING WAS HE HARVEY?

YOU KNOW WHAT I SAY? I SAY THAT THE BOTTLE IS STILL IN THE CABIN. RIGHT NEXT TO COBB'S SKUNK!

WHY DON'T YOU ASK HER WHAT YOU CAN NOW, LESTER JOE?
NO, SIR! I'VE NEVER BROKEN TO THAT WOMAN AND I DON'T THINK I'LL DO IT NOW. AND I DON'T BELIEVE ANYONE IN THIS TOWN IS GOING TO TALK TO HER.
MOM! MOM!

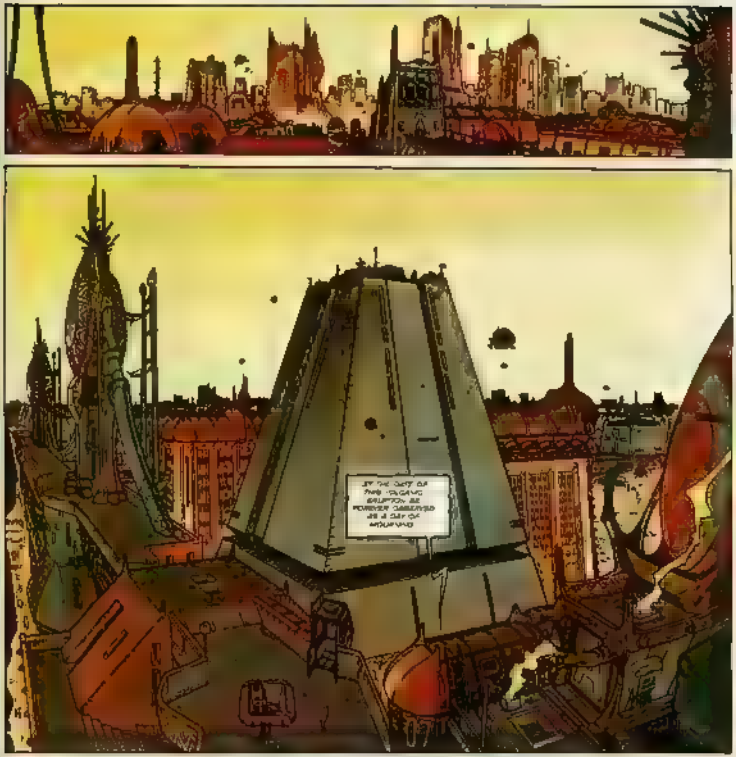

WHAT'S WRONG, LITTLE BILLY BOB?
WHY DID SHE BUY SUCH A BIG MELON, MOM?
WELL, TO EAT IT! HE WILL BE CRAZY THIS BOY!
OH

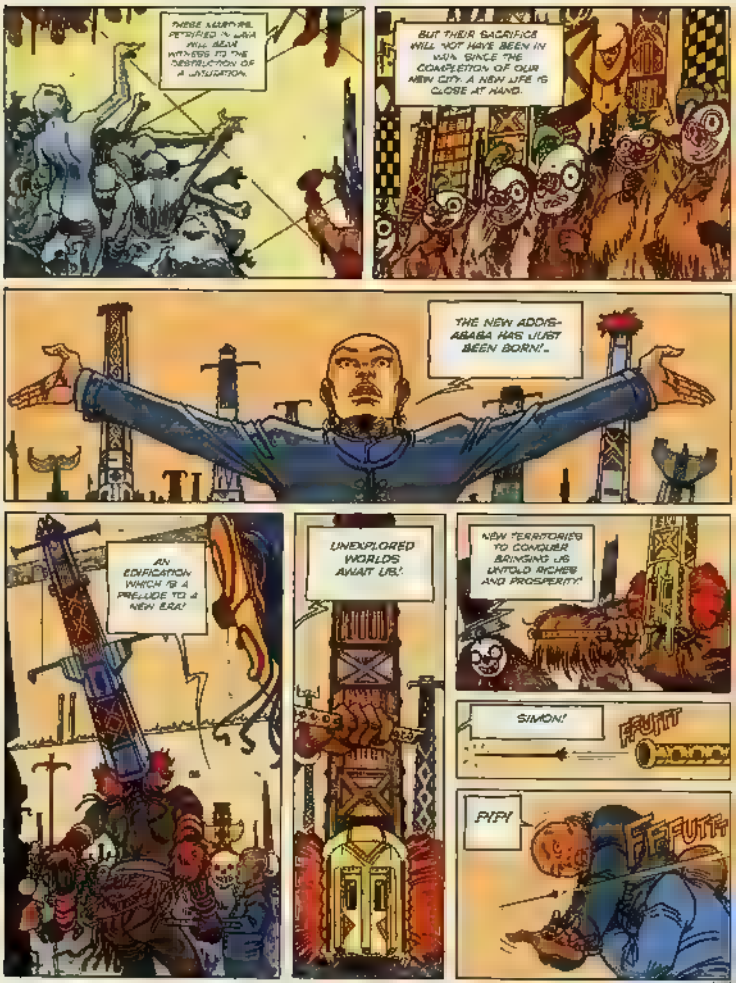
FIN

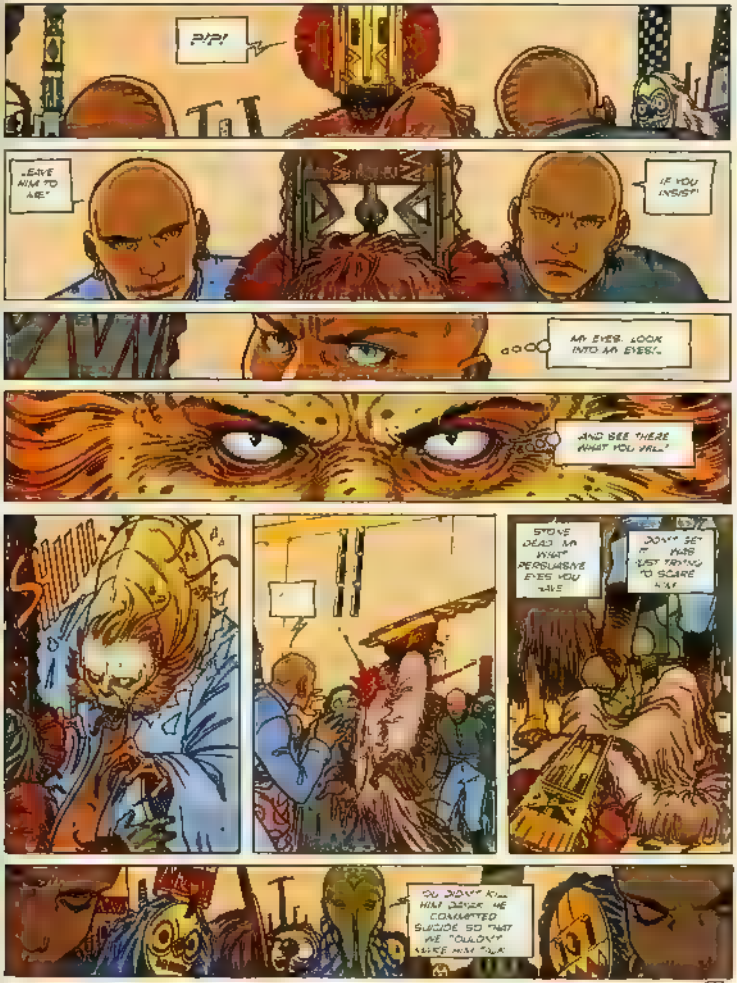
She must have beautiful tits, no?
When the stripper comes in so totally mirrored us. Patricia has already exposed her own tit comparison.
no practice than Amélie's, she's back in my journalism class.
She had these nipples. Hard. and provocative.
Uh, no.
Who had the most attractive tits?
Well, I wonder.
Me, me! Tell what you see in me.
Come on, we must stop, we, at the movies.
Really, my dear?
Mmm, sweet... he's been in an, er...
The Stills to they're open the just can seemed you?
Ugh, she's a pony and a headache. I'm never going to be photo-fun!
The lack of breasts, too.
Hello. I'm from Warner and Company. I'd like to talk to the architect, Usher.
Usher?
He's not in. If he'd care to wait.
Usher
Can come back.

Are you still up for me?
Come on, move it.
Oh, Schwartz could come any...
Ohhhh... what's it up to?
Oh!
Oooh, I'm going crazy
Agh... ohhhh...
Ah ah...
I'm going CRAZY!
What's that?
There, now I've done it for you.
Aw...
Yours
Ah
Oh

DAYAK: THE GREEN ROOM


LET THE DUST OF THIS VOLCANIC ERUPTION BE FOREVER CONSIDERED AS A DAY OF MOURNING
LET THIS MEMORIAL TO SUFFERING BE VENERATED IN ETERNAL HOMAGE TO OUR DEARLY DEPARTED

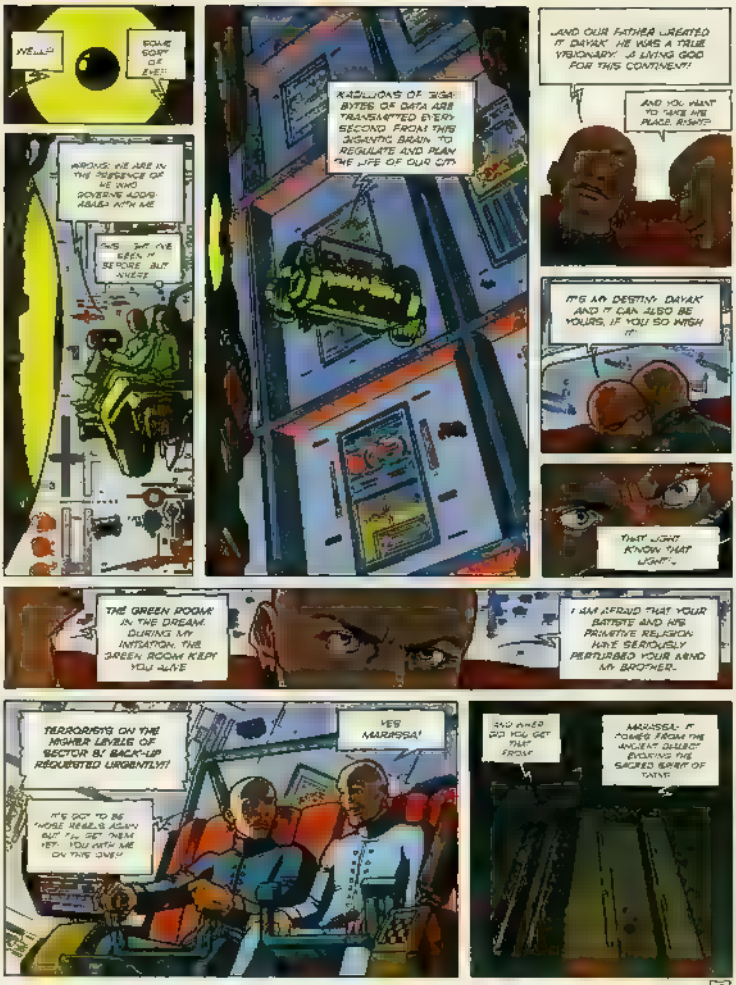

THESE MUTANTS, TERRIFIED AND AFRAID, ARE DEAD WITNESS TO THE DESTRUCTION OF A CIVILIZATION.
BUT THEIR SACRIFICE WILL NOT HAVE BEEN IN VAIN SINCE THE COMPLETION OF OUR NEW CITY, A NEW LIFE IS CLOSE AT HAND.
THE NEW ADDIS-ABABA HAS JUST BEEN BORN!..
AN EDIFICATION WHICH IS A PRELUDE TO A NEW ERA!
UNEXPLORED WORLDS AWAIT US!
NEW TERRITORIES TO CONQUER BRINGING US UNTOLD RICHES AND PROSPERITY!
SIMON!
FFUTT
PIPI
FFFUTTT


PIP!
„LEAVE HIM TO ME."
IF YOU INSIST.
MY EYES. LOOK INTO MY EYES!...
AND SEE THERE WHAT YOU FEEL.
STONE DEAD IN WHAT PERSUASIVE EYES YOU HAVE
DON'T SEE IT WAS JUST TRYING TO SCARE HIM
OH, DIDN'T KNOW HILL DAVIS HE COMMITTED SUICIDE SO THAT HE "COULDN'T" HAVE HIM TALK

IT WAS AN EVIL DAY WHEN THE WHITE MAN DISCOVERED THE AFRICAN
HE'S A LIAR. HE DON'T LIKE TOO MUCH BLACKS AROUND HERE. HE'S WITH THE BLACK DANCERS
LOOK YOU CAN RECOGNIZE THEM FROM THEIR RED RIPPLE AND THEIR MULTI-COLORED SKIN
A FEW WEEKS BEFORE THE FIRST ATTEMPTS ON THEIR NATIONAL SOVEREIGNTY
IT WAS SO LONG THEREFORE THAT IT POSSIBLE ATTEMPTS FOR GOOD REASON SHOULD HAPPEN
REALLY AT THE BEGINNING WHEN WE STARTED BELIEVING THOSE PRIMITIVE OLD WIVES TALES
I LEARNED A LOT IN THE OLD GHETTO ESPECIALLY NEVER TO ANGER THE GODS
THIS ONE'S DEAD BUT OTHERS WILL COME
AND WE WILL END UP LIKE WISE DUE TO DANGER AGAINST US
SERVED A FOUR IDEA A
SALIM BURNED A LOT OF SAGE TO CLEAN HIS SOUL OF THE EVIL WITH WHICH
HE THINKS AND DOESN'T DO MUCH OF IT
NEVER SO LONG TO LEARN THAT SOMETIMES THEY GIVE THE IMPRESSION OF BEING ONE PERSON
YEAH, WELL THEY'VE GOT NOT HAD A LOT MORE FUN BEFORE THEY WERE KIDNAPPED
SOOOOO LET'S GO AND SERVE DINNER TO THESE GENTLEMEN

THAT JEWISH REALLY BECOMES YOU, KIND OF TORCH
BECAUSE YOUR BIG CONCERN IS WHAT HAD TO PAY THE BURGLARS FOR THOSE BAD WARRANTS AND SYNTHETIC LIFE
ACTUALLY, SIMON, WAS EXPECTING THE SAME KIND OF HALLUCINATION FROM YOUR BROTHER. DO YOU'LL BE THAT HIS MAGIC EYES ARE INEFFECTIVE TO AN OLD MAN?
IS IT TRUE THAT YOU LEARNED THE ART OF BLACK MAGIC IN THE OLD GHETTO?
YES, AND BEFORE, MY TEACHER WAS AN OLD MISSIONARY
WOULD YOU CARE FOR A QUICK DEMONSTRATION OF MY POWER?
AH, MR. CH THERE YOU ARE! OUR BURGLARS ARE READY! SO MOVE YOUR BUTT
DO YOU PREFER ME LIKE THIS?
OR MAYBE, EVEN LIKE...
BOO!
STOP IT, DAYAK!
YOU'RE A... YOU LIKE A GUMAN! THIS WOMAN IS SCARED TO DEATH
SHE AFRAID FOR IT JUST SHE
THAT'S ENOUGH NOW! GET RID OF THAT CRAZY HAG. HER SCREAMING IS GETTING ON MY NERVES.

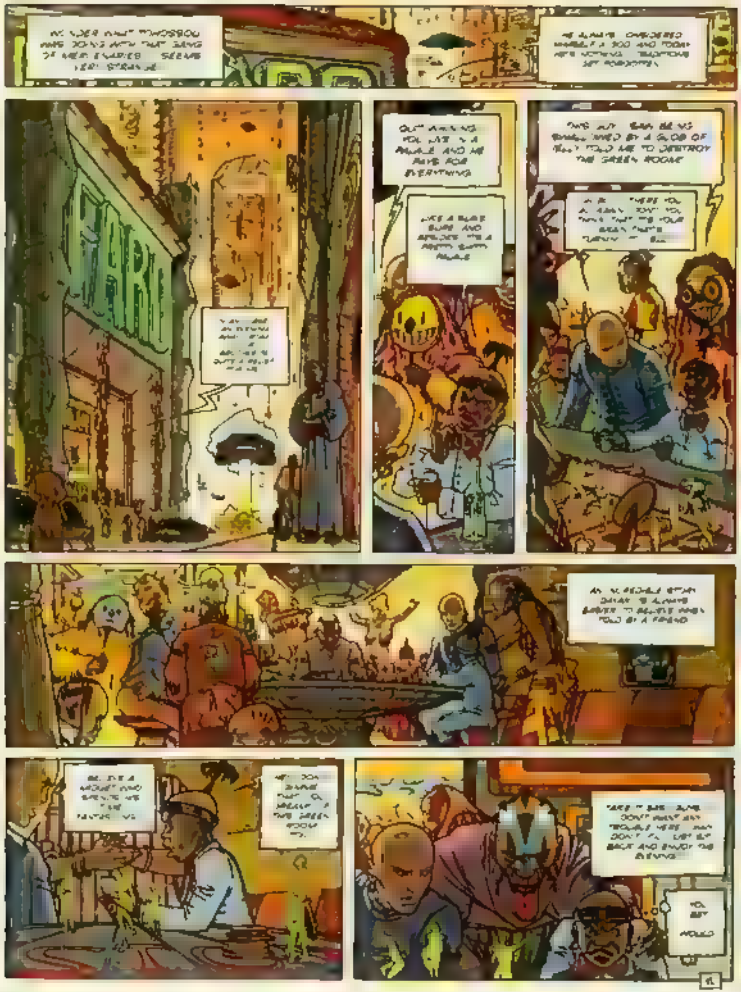
SARRR
THE SCREAMS ARE COMING FROM THE FORBIDDEN ZONE
AAAAAH
SARRRRRR
AAAAAH
WHAT A WEIRD AIR CLK

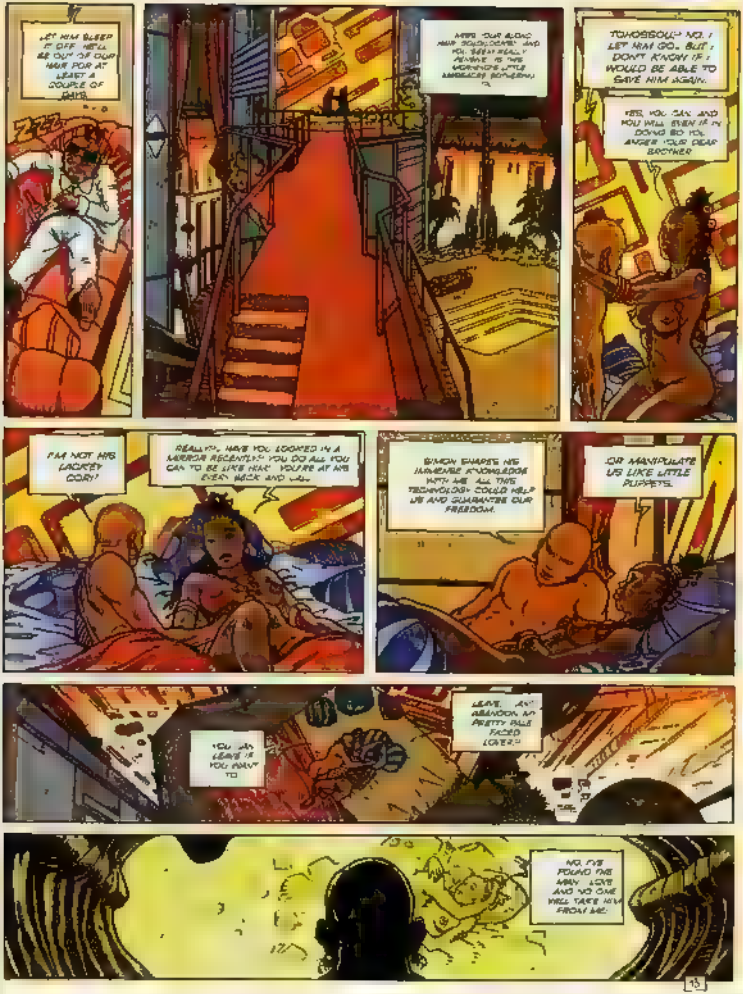

WELL?
SOME SORT OF EVIL!
WARNING: WE ARE IN THE PRESENCE OF ONE WHO POSSESS POWERS ABOVE MINE AND MY OWN.
THIS IS NOT THE FIRST TIME I'VE BEEN IN BEFORE BUT NEVER
MILLIONS OF MEGA BYTES OF DATA ARE TRANSMITTED EVERY SECOND FROM THIS GIGANTIC BRAIN TO REGULATE AND RUN THE LIFE OF OUR CITY
AND OUR FATHER CREATED IT DAYAK. HE WAS A TRUE VISIONARY. A LIVING GOD FOR THIS CONTINENT!
AND YOU WANT TO TAKE HIS PLACE, RIGHT?
IT'S MY DESTINY, DAYAK AND IT CAN ALSO BE YOURS, IF YOU SO WISH IT!
THAT LIGHT KNOWS THAT LIGHT...
THE GREEN ROOM! IN THE DREAM. DURING MY INITIATION. THE GREEN ROOM KEPT YOU ALIVE
I AM AFRAID THAT YOUR BAPTISTE AND HIS PRIMITIVE RELIGION HAVE SERIOUSLY PERTURBED YOUR MIND MY BROTHER.
TERRORISTS ON THE HIGHER LEVELS OF SECTOR 81 BACK-UP REQUESTED URGENTLY!!
YES MARASSA!
IT'S GOT TO BE MORE REAL'S AGAIN BUT I'LL GET THEM YET. YOU WITH ME ON THIS ONE?
AND WHERE DID YOU GET THAT FROM?
MARASSA: IT COMES FROM THE ANCIENT DIALECT EVOKING THE SACRED SPIRIT OF TAIVE

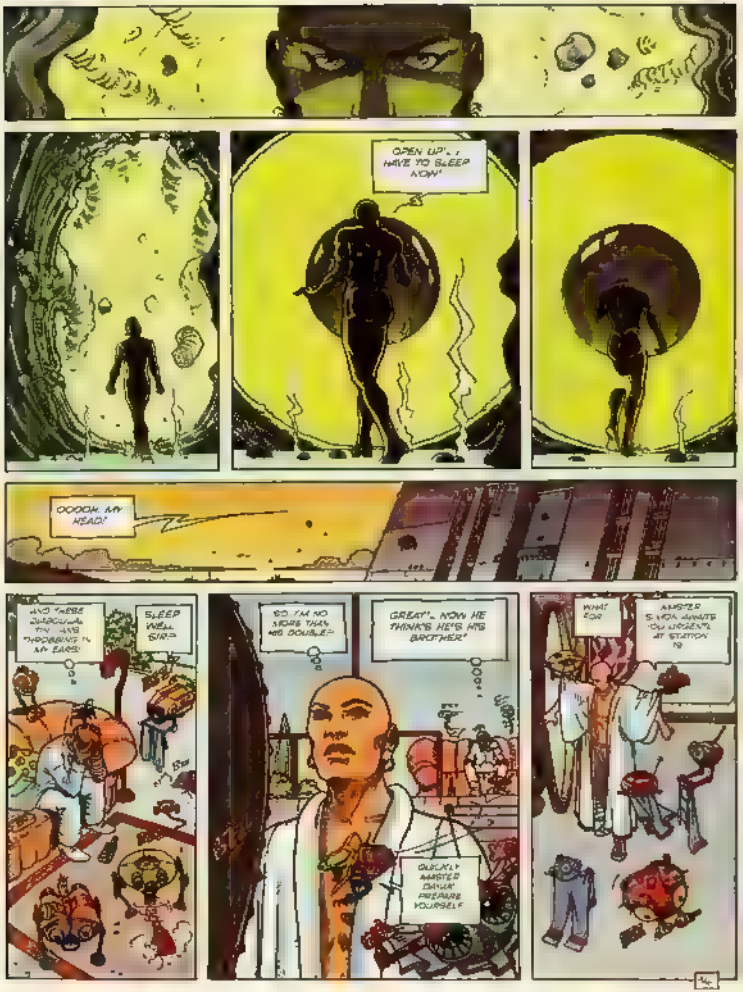
GET US DOWN ON THAT ROOF! WE AIN'T TAKE THEM ALIVE
ALIVE? I WANT FOR?
THAT ONE WAS MY DEAD

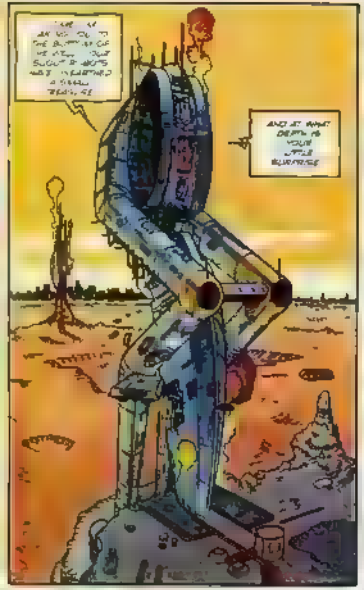
WE'RE GOING TO GO AND LOSE ME IN THE CROWD
SEX
OUTTA THE WAY!
VAV
YOU'RE A CHANCE IN FRANCE THEY STREET A LAWYER-ABLE
AKNE AN EYELASH AND. BUT I KNOW.
YOU!?
JAMAK NOT KILL!
TOMOSBOU!

WHY, WHY YOU BETRAY US? DA BATISTE SAY YOUR BROTHER B. BUILD CITY WITH MACHINES TO DOMINATE US!
HE DOESN'T UNDERSTAND OUTSIDE OF HIS PATHETIC TRIBE. HE UNDERSTANDS NOTHING
SIMON HAS DRAGGED US OUT OF THE FILTH THAT WE WERE PUTREFYING IN.
LET GO OF ME YOU TOAD
TOAD?... WHY DAVAK CALL HIS FRIEND TOHOSSOU TOAD?
GO IN PEACE NOW. DON'T WANT TO SEE YOU AGAIN.
YOU BECOME EVIL MARISSA!
?
?

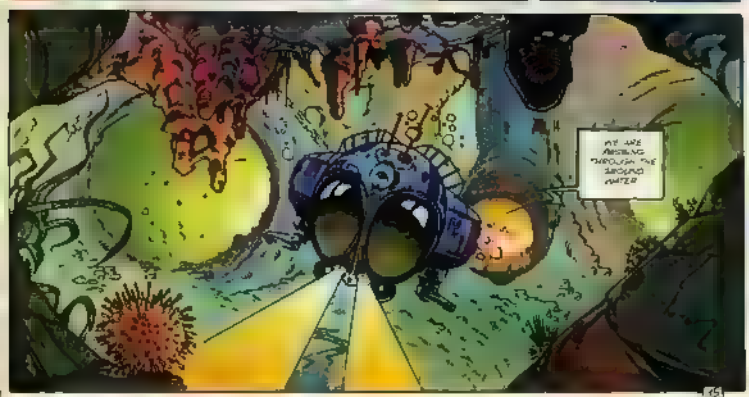

HE ALWAYS CHECKED HIMSELF A DOZEN TIMES PER HOUR FOR VISUAL SYMPTOMS OF PARANOIA.
IN LESS THAN THIRTEEN HOURS SOMEONE HAD DONE MORE DAMAGE TO HER EARTHLY SCENE THAN STRANGE.
PARK
OUT AMONG THE STARS IS A PLANET AND WE HAVE FOR EVERYTHING
LIKE A BLUE SUN AND ARTICLES ON A NORTH SOUTH PLANE
THIS MY OWN BRAIN BEING INVADED BY A SWARM OF ALIEN TOOLS HERE TO DESTROY THE GREEN ROOM!
AH, THERE YOU ARE, DON'T YOU THINK THAT THE FOUR BRAIN THAT'S TURNING IT ON
AH, YOU'RE SPEAKING MY LANGUAGE
AN ALIEN STAR SHIP IS LANDING BEHIND THE ALIEN HAND TOOL OF A FRIEND
AH, IT'S A MIRACLE AND SAVED US FROM THE ALIEN TOOLS
WE DON'T SEEM TO HAVE A TWO GREEN ROOM TO...
"HEY F BRAIN, DON'T ANY OF YOUR TROUBLE HERE AND DON'T... LET ME BACK AND ENJOY THE SCENE
TO BE
HOLD
41

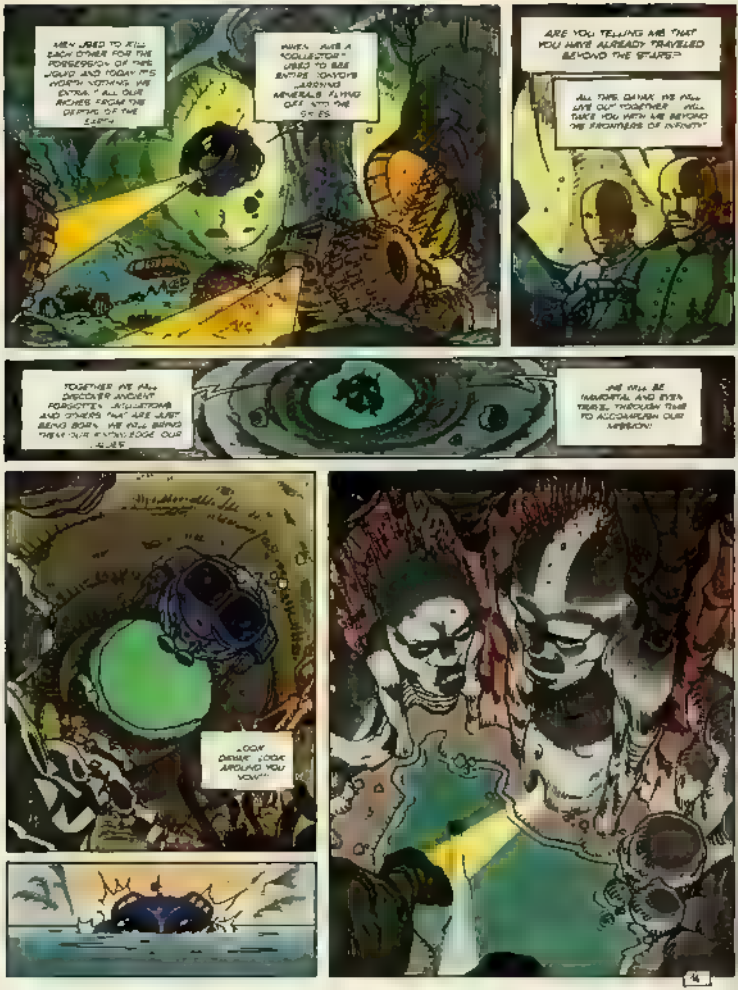

LET HIM SLEEP IT OFF HELL BE OUT OF OUR HAIR FOR AT LEAST A COUPLE OF DAYS.
Zzz
MORE OUR ALONG WITH SOLDIERS' AND YOU SEEM REALLY AT HOME IN THE WORLD'S LITTLE BARBARIC BONDAGE CLUB.
TOMORROW? NO. I LET HIM GO. BUT I DON'T KNOW IF I WOULD BE ABLE TO SAVE HIM AGAIN.
YES, YOU CAN, AND YOU WILL. EVEN IF IN DOING SO YOU ANGER YOUR DEAR BROTHER
I'M NOT HIS LACKEY DORI!
REALLY?! HAVE YOU LOOKED IN A MIRROR RECENTLY? YOU DO ALL YOU CAN TO BE LIKE HIM. YOU'RE AT HIS EVERY WHIM AND...
SIMON SHARES HIS IMMENSE KNOWLEDGE WITH ME. ALL THIS TECHNOLOGY COULD HELP US AND SUMMARIZE OUR FREEDOM.
OR MANIPULATE US LIKE LITTLE PUPPETS.
YOU CAN LEAVE IF YOU WANT TO
LEAVE, AS I ABANDON MY PRETTY FACE FACED LOVE?
NO, I'VE FOUND THE MAN I LOVE AND NO ONE WILL TAKE HIM FROM ME.
43


OPEN UP!.. I HAVE TO SLEEP NOW!
OOOOH, MY HEAD!
SLEEP WELL SIR!
AND THERE SHOULDN'T BE ANY THROBBING IN MY EARS!
SO, I'M NO MORE THAN HIS DOUBLE!
GREAT!.. NOW HE THINKS HE'S HIS BROTHER!
QUICKLY, MASTER DAMIAN! PREPARE YOURSELF
WHAT FOR
MASTER S'MON AWAITS YOU URGENTLY AT STATION 19

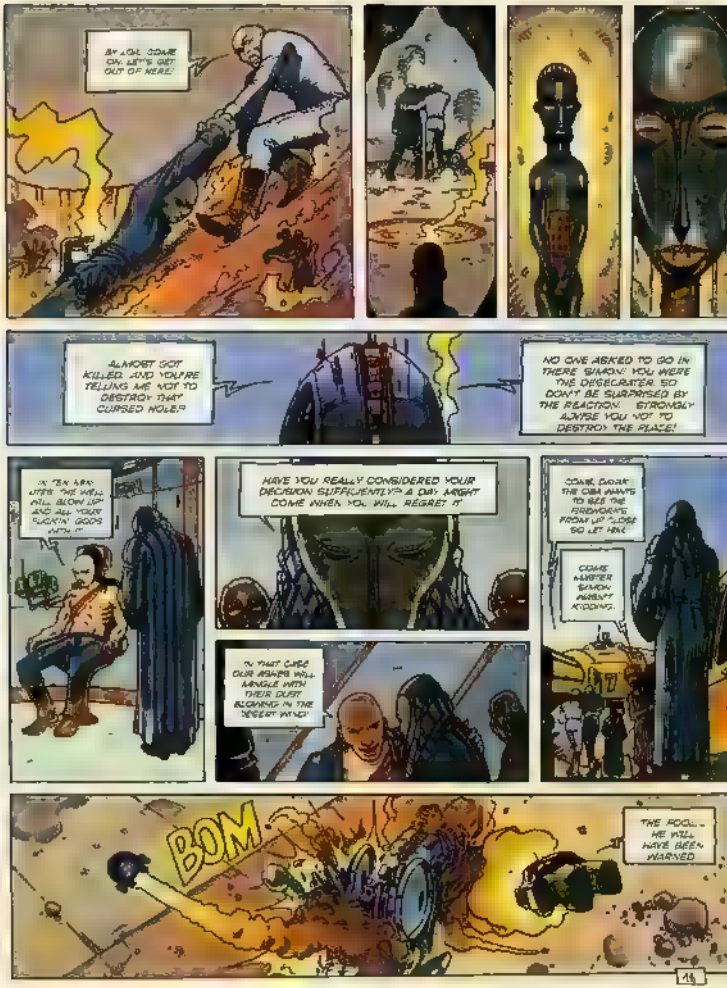

AND AT WHAT DEPTH IS YOUR LIFE SUPPOSE

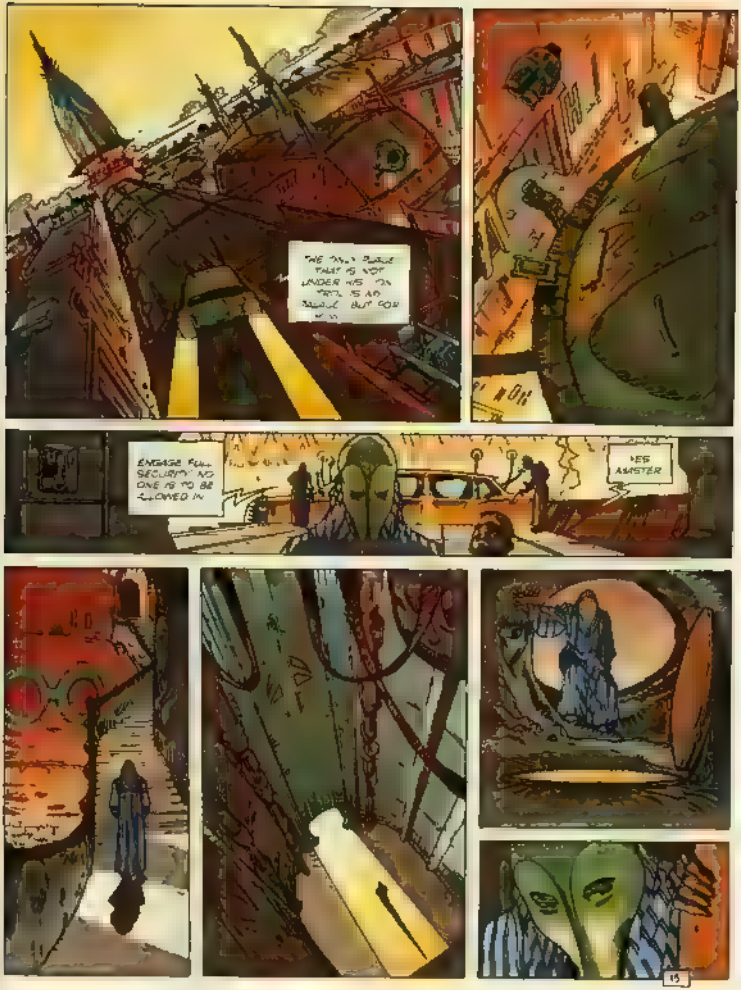
OUTSIDE SAMPLE NO. 876 THE PRESSURE YOUR SET AGE...
YES SIR! I'M ON IT, CAP


WE ARE PASSING THROUGH THE SECOND WATER


WE USED TO KILL EACH OTHER FOR THE POSSESSION OF THE GOLD AND TODAY WE MEAN NOTHING. WE ARE EXTRA." ALL OUR RICHES FROM THE DEPTHS OF THE EARTH
WHEN WAS A "COLLECTOR" USED TO SEE ENTIRE CANYONS AROUND MINERALS FLYING OUT INTO THE SPACE
ARE YOU TELLING ME THAT YOU HAVE ALREADY TRAVELED BEYOND THE STARS?
ALL THIS CHAOS WE WILL LIVE OUT TOGETHER. WILL TAKE YOU WITH ME BEYOND THE FRONTIERS OF INFINITY
TOGETHER WE WILL DISCOVER ANCIENT FORGOTTEN CIVILIZATIONS AND OTHERS THAT ARE JUST BEING BORN. WE WILL BRING THEM OUR KNOWLEDGE
WE WILL BE IMMORTAL AND EVEN MORE. THROUGH TIME TO ACCOMPLISH OUR MISSION!
LOOK DEVIL! LOOK AROUND YOU NOW!
4

"THIS IS HOLY GROUND, SIMON! WE SHOULD NOT
YOU TIRE ME WITH YOUR SUPERSTITIONS. COME SEE
DON'T TOUCH THAT!
JUST SHUT UP AND WATCH...
PFF
ALL THIS IS MINE, DAVUK. ALL OF IT.
GRAB MY ARM!
41


BY JOVE, COME ON, LET'S GET OUT OF HERE!
ALMOST GOT KILLED AND YOU'RE TELLING ME NOT TO DESTROY THAT CURSED HOLE?
NO ONE ASKED TO GO IN THERE SIMON! YOU WERE THE DESECRATER. SO DON'T BE SURPRISED BY THE REACTION. STRONGLY ADVISE YOU NOT TO DESTROY THE PLACE!
IN TEN MIN. AFTER THE WALL WILL BLOW UP AND ALL YOUR FUCKIN' GODS WITH IT.
HAVE YOU REALLY CONSIDERED YOUR DECISION SUFFICIENTLY? A DAY MIGHT COME WHEN YOU WILL REGRET IT
COME, DOOR THE CIA WANTS TO BE THE FIREWORKS FROM UP CLOSE SO LET HIM.
COME MISTER SIMON WAIT! WAIT! KIDDING.
IN THAT CASE OUR ASHES WILL MINGLE WITH THEIR DUST BLOWING IN THE DESERT WIND
BOM
THE FOOL... HE WILL HAVE BEEN WARNED
19


ENGAGE FULL SECURITY! NO ONE IS TO BE ALLOWED IN
YES MASTER
15

HOW GO OUR MEN
WELL MASTER ALL THEY ONLY ANSWER OUR QUESTIONS TO ASK A MAN'S LEAVE
BE VERY INTENT MY BROTHERS THE TIME IS NIGH WHEN SU SHALL AGAIN BE ABLE
TONOSSOU! WHERE IS THE OLD PROPHET?
OVER THERE MASTER HE IS DEEP IN PRAYER
DOES OUR GOD FACED HOUR TORMENTS BATTLE?

MOST OF THEM WAS ASKING HIM TO WATCH OVER DAVAR AND ALSO NOT TO FORGET US OLD DEVIL
YOU DON'T SEEM TO GIVE ME MUCH CREDIT. HOW OFTEN DO YOU SEE DEVILS AS HOSPITABLE?
OFFERED YOU THE SAME HOSPITALITY IN THE OLD GHETTO, SO NOW WE'RE QUITS
EXCEPT THAT SAVED YOUR LIFE BY DRAGGING YOU OUT OF THE BURNING RUINS OF YOUR CASTEL
THAT'S EXACTLY WHAT I DON'T UNDERSTAND. WHY YOU'D WANT TO KEEP AN OLD CADAVRE ALIVE
IT COULD STILL BE USEFUL AS LONG AS YOU CONTINUE TO WATCH OUT FOR YOUR SON
DON'T KNOW WHAT YOU'RE TALKING ABOUT. NEVER HAS ABANDONED US AND TO KNOW IT, WE ARE ADDED HIS ALLEGIANCE
MAN CAN BE VERY FICKLE BAYSITE
PERHAPS YOU THINK THAT MY PRAYERS ARE ENOUGH TO MAKE HIM COME BACK TO US? AND THAT WE'LL BRING US ALL THE SECRETS OF SIMON'S EXURDE?"
DAVAR IS THE ONLY ONE CAPABLE OF BRING US FROM HIS BROTHER AND THE MAGIC THAT YOU HAVE TAUGHT HIM WILL SERVE HIM WELL IN THE GREAT DESERT"
I ASK NIGHT AFTER TO TOMORROW, DAVAR THINK OF US STILL
THE GREAT ONE
LOOK AND YOU WILL UNDERSTAND"
GOOD LORD! WHY DID YOU TAKE YOUR MASK OFF?
FOR A LONG TIME, I THOUGHT THAT ONE COULD ERASE THE TRACES OF ONE'S PAST BUT ORGANS ARE STUBBORN AND THEIR MARK INDELIBLE
21

SIMON HAS DESTROYED THE SANCTUARY OF OUR GODS. SOON HE WILL GET AROUND TO DESTROYING US. SUCH IS THE FORCE THAT DRIVES HIM! A FORCE THAT HE SEEMS TO POSSESS, IN SPITE OF HIMSELF.
WHERE DID YOU GET THIS INFORMATION?
EVERY SELF-RESPECTING "OLD DEVIL" HAS EARS THAT EAVESDROP.
YOU STILL HAVEN'T SAID WHAT YOU WANT FROM ME
WELL, THAT'S WHAT'S BEEN BOTHERING ME THE MOST. SIMON IS A FOOL! HE NEED A FINAL SACRIFICE
THAT OF YOUR OWN LIFE!!!
EVERYTHING REEKS OF DEATH HERE. LET'S LEAVE THIS PLACE, DAIYAK.
WHAT I JUST WANT TO FIND OUT WHAT HAPPENED TO MAO.
LT. CUBE, SIR! DO YOU KNOW WHERE WE SHOULD GO? I DON'T WANT TO BE CAUGHT OUT OF THE CAVE ALONE
NOW, WHAT COULD THIS BE?
ONE OF YOUR BROTHER'S GENETIC CONCOCTIONS, I'M SURE. IT'S DISGUSTING!
I'M GOING DOWN INTO THE FORBIDDEN ZONE. LT. CUBE WILL GO WITH ME.
HUH? WHAT? I NEED TO GO BACK INTO
IF YOU GO DOWN THERE, DAIYAK, I'M GOING WITH YOU!
AT LEAST ONE OF EVERYONE ALONE HAS TO FIND OUT WHY SIMON OVERLOOKS EVERYTHING THAT HE TOUCHES
21

SIMON.
WAKE UP, SIMON. IT'S TIME. TIME TO BREAK THE AMNIOTIC TIES THAT UNITE US.

I THINK THAT WE'RE NEARING OUR GOAL. MY ASSUMPTION IS NEARING COMPLETION. I HOPE YOU FIND ME TO YOUR TASTE SIAMA
GO. PREPARE YOURSELF NOW. THE GREAT CARNIVAL OF ADONIS AEESH AWAITS ITS ELECTED SON. SO BE THE FLESH OF MY FLESH AND DON'T DISAPPOINT ME... LEAD THEM TOWARDS OUR NEXT MISSION.
YES, MOTHER?
THE ONLY THING THAT WORRIES ME IS YOUR BROTHER. HE'S BECOMING TOO CURIOUS. I HAVE JUST LOCALIZED HIM IN THE OUTER CIRCUITS.
THE FOOL. OPEN UP YOUR TRANTOR SCREENS.
THAT NEXUS IS NEVER MEANT TO THE BLACK ENTRANCE ENOUGH HAVE ELIMINATED HIM LONG AGO.
BUT KILLING HIM WOULD HAVE MADE DAVAX SUSPICIOUS. AND BESIDES, IT'S NEVER TOO LATE TO MAKE AMENDS
NO! DAVAX IS MINE. LET THEM ENTER. CONDITION THEM AND KEEP THEM AWARE
OH ARE SO BEAUTIFUL, MOTHER
ONLY TO PLEASE YOU MY SON!
FIRST WANT TO TAKE CARE OF THE INFOS THEY'S BEEN MANIPULATING THEM.
2k

CLICK
I TOLD YOU NEVER TO CONTACT ME LIKE THIS. THEY'LL TRACE THE TRANSMISSIONS!
I KNOW THAT MASTER OBA. BUT DAYAR HAS GONE INTO THE FORBIDDEN ZONE AND I HAVEN'T HEARD FROM HIM SINCE.
OORI KNOWS HOW MUCH YOU LOVE HIM, BUT LET HIM FIND HIS OWN TRUTH. LET HIM EXPLORE.
I HAVE FAITH IN HIM! HE'LL COME BACK TO YOU.
YOU ARE RIGHT MASTER.
IF AFRO TORI WOULD LISTEN, SHE WOULD HEAR HERBELF TALKING TO HERBELF! THE BATH IS READY.
I... I'M COMING!
THE "ARANGA" BEGINS IN TWO HOURS AND WE WILL TURN YOU INTO THE MOST SEDUCTIVE OF ALL PRINCESSES!
TWO HOURS?! BUT WHERE IS DAYAR?
35

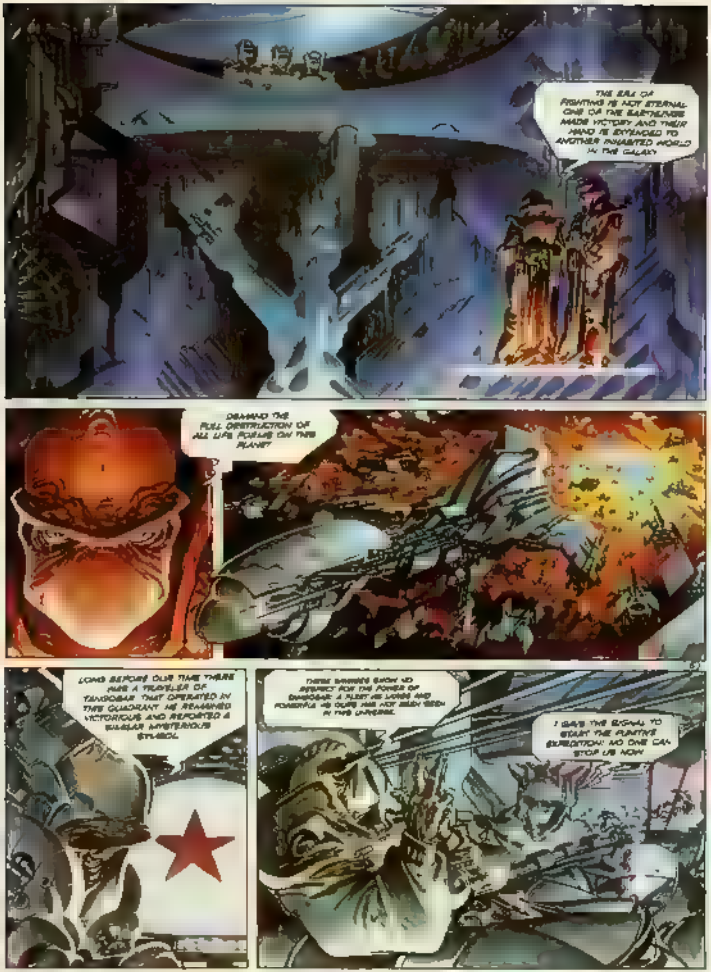
(CONTINUED ON PAGE 102)

INVINCIBLE
THE HOUR OF INVASION HAD COME. THE ATTACK FROM DEEP SPACE HAD CAUGHT THE EARTHLINGS UNPREPARED
AT ITS DISPOSAL THE EARTH HAD ADVANCE INTELLIGENCE DEVICES IN SPACE. NEWLY SENSITIVE RADAR AND RADIO WAVE RECEIVERS REGISTERED THE ALIEN ARMADA FLEET AND TRIGGERED THE ALARM SYSTEM
... OVER THE EARTH, SIRENS ROARED. AUTOMATIC PUBLIC ADDRESS SPEAKERS SPREAD THE HORRIBLE MESSAGE AND GAVE INSTRUCTIONS IN ALL DIRECTIONS
THE HOUR OF INVASION HAD COME. THE EARTHLINGS WERE FRIGHTENED

A SITUATION REPORT PLEASE. WE MUST RECKON WITH THE OPPOSITION
ACCORDING TO MY CALCULATIONS,NO MEMBER SPECIMENS OF THESE PLANETS HAS EVER REACHED OTHER SOLAR SYSTEMS.PERSONNEL THEY HAVE NEVER LEARNED TO CREATE ATOMIC ENERGY.
SO HART IF THEY ATTACK USE OUR SANCTUARY IS EQUIPPED WITH EVERY CONCEIVABLE DEFENSIVE SYSTEM-THESE SLAVES CAN WITHSTAND THE SHOCK OF A NUCLEAR RAID
WE ARE READY! THE FLEET HAS JUST ENTERED THE ATMOSPHERE OF THE PLANET
WATER AND OXYGEN. A PARADISE. GENERATIONS OF SETTLERS FROM TANTABOR WILL BE OUT AND WILL FIND A NEW HOMELAND IN THIS HEAVENSPHERE.
LANDING SEQUENCE NUMBER ONE. WE TOUCH DOWN ON THE EDGE OF THE NEXT REACHABLE LAND SURFACE.PROCEED WITH THE SEARCH FOR LIFE FORMS.WE'LL RECORD THEIR LANGUAGE AND WORD USAGE IN CASE OF A HOSTILE RELEPTION.
AN UNIDENTIFIED OBJECT IS FLYING TOWARD US AT A RAPID RATE

ACTIVATE THE "MALEDICTION SYSTEM" IMMEDIATELY.
ALL SHIPS' COMMANDERS!! DEMAND A STATUS REPORT
WE'RE GETTING NO ANSWER FROM SIXTY HEAVY CRUISERS! TOTAL LOSS: SIXTY SHIPS! WHAT A BLOW!
A SERIOUS DEFEAT. WE ARE NO LONGER INVINCIBLE
SHUT UP!
EACH SHIP CRUISER OF YANGOBAR IS IMAGINE TO AN ATMOSPHERIC EXPLOSION...POSSIBLY AGAINST TWO. THEIR DESIGNERS HAVE CALCULATED FOR THE SIMULTANEOUS DETONATION OF TWENTY OR MORE EXPLOSIVE BOOSTS
THE MALEDICTIONS WILL PROTECT US. THEY MY ...BUT THEY DO NOT REPEL US. ONLY OUR ARSENAL IS EMPTY.
WAIT! WE HAVE DETECTED A FOREIGN EMBLEM ON OUR FRONT SIDE. HOLD YOUR FIRE
COMPUTER ANALYSIS HAS BEGUN

BACK TO THE BASE. WE NEED NEW INSTRUCTIONS FROM THE COUNCIL OF THE HIVE
EARTH SHIPS...DESTROYED BY ORKA. OUR PUNISHMENT MUST FIT THE ACTION!
IT CONTRADICTS ALL THE RULES OF LOGIC AND REASON! THERE'S ONLY ONE EXPLANATION! THE PLANET IS IN A STATE OF EMERGENCY! ALL RESOURCES WERE DEPLETED IN THE PRODUCTION OF WAR MATERIAL
THE STRENGTH OF THE ARMENAL ALONG THE COAST IS ASTOUNDING. THE WARLIKE DEBATES ARE ONLY CONCEIVABLE WHEN THE CONTINENT STABILIZES A HOSTILE CAMP
IT APPEARS THE LAND UNITY IS LED FROM THE CENTER OF THE LARGEST CONTINENT. A SURPRISE ATTACK MUST BE SUCCESSFUL BEFORE THEY CAN ADDRESS A NEW SITUATION. BUT WOULD THEY REALLY?
AS LONG AS THE EARTH SHIPS REMAIN UNAVENGED, THE STAR OF EMPIRE WILL NEVER AGAIN FULLY SHINE

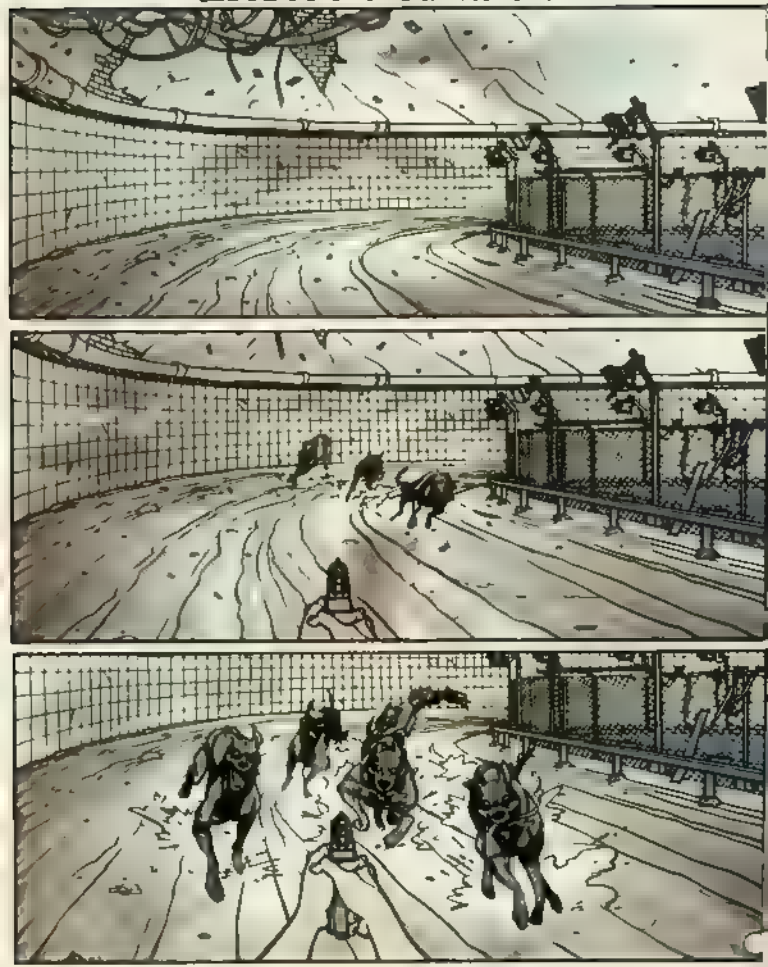

THE ERA OF FIGHTING IS NOT ETERNAL. ONE OF THE BLITHENESS MADE VICTORY AND THEIR HAND IS EXTENDED TO ANOTHER INHABITED WORLD IN THE GALAXY
DEMAND THE FULL DESTRUCTION OF ALL LIFE FORMS ON THIS PLANET
LONG BEFORE OUR TIME THERE WAS A TRAVELER OF TANOSOAR THAT OPERATED IN THIS QUADRANT HE REMAINED VICTORIOUS AND REPORTED A GALAXY MYSTERIOUS SYMBOL
THESE BARRIERS SHOW NO RESPECT FOR THE POWER OF DARKSEAR. A FLEET AS LARGE AND POWERFUL AS OURS HAS NOT BEEN SEEN IN THIS UNIVERSE.
I GAVE THE SIGNAL TO START THE PLANET'S DESTRUCTION AND ONE CAN STOP US NOW

COMMANDER! THE SENSORS DETECT A MASSIVE NUMBER OF ENEMY SHIPS COMING FROM DIFFERENT DIRECTIONS! COALITION IN FORTY HEXES
THAT IS IN ONE THOUSAND.
HAVE YOU LOST ALL YOUR SENSES? THE SENSOR SYSTEM IS CRAZY. THAT CLEARS THIS REPORT
NO SPACE TRAVELLING PEOPLE HAVE FACED SUCH A TOURNEDOS OF ENEMIES
COALITION OF TWENTY HEXES
THIS IS GALACTIC INSANITY.
COALITION OF TEN HEXES

A CONFIDENTIAL ARRANGEMENT OF THE WORLD OF ENGINEERING LED FOR A VERY LONG TIME TO A DRASTIC REDUCTION OF THE OVERALL CAPACITY THERE ARE NO LONGER AS MANY ROCKETS IN THE UNIVERSE!
RETURN TO THE BASE. FOR THE VICTORY THEY ACCEPT THE DESTRUCTION OF THEIR WORLD. THE LIVING CONDITIONS ON THE SURFACE DO NOT JUSTIFY THE MEANS OF FURTHER ATTACKS!
YOU HAVE IT. THE END OF THE BALL TRIP IT MEANS THE END OF THE GALAXY THIS PLANET IS INVINCIBLE FOR ALL TIME

THE DANGER WAS OVERKILLED. THE INVADERS HAVE WITHDRAWN. NOTHING POINTS TO RENEWED HOSTILITY
THE ALIEN SWARM ROUNDED THE ALL-CLEAR IN EVERY DIRECTION. IN THE FACTORIES THE CONVEYOR BELTS ARE RUNNING AGAIN. IN THE BUILDING UNDERGROUND LABORATORIES THE MUTANT SPECIMENS ARE AGAIN MULTIPLYING
THE ROBOT UNITS RE-IMPLEMENTED AROUND THE CLOSE BARRICADE, EXPANDING THE PERIMETER, DEVELOPING NEW WEAPON AGAINST SYSTEMS, REFLECTING THE EARLY WARNING SYSTEM
THEY DO THIS AS THEY HAVE BEEN PROGRAMMED TO DO FOR MORE THAN TWO THOUSAND YEARS, BEFORE THE THIRD WORLD WAR BEFORE THE RADIOACTIVE FALL OUT EXTINGUISHED ALL LIFE ON EARTH

LUCKY NUMBER

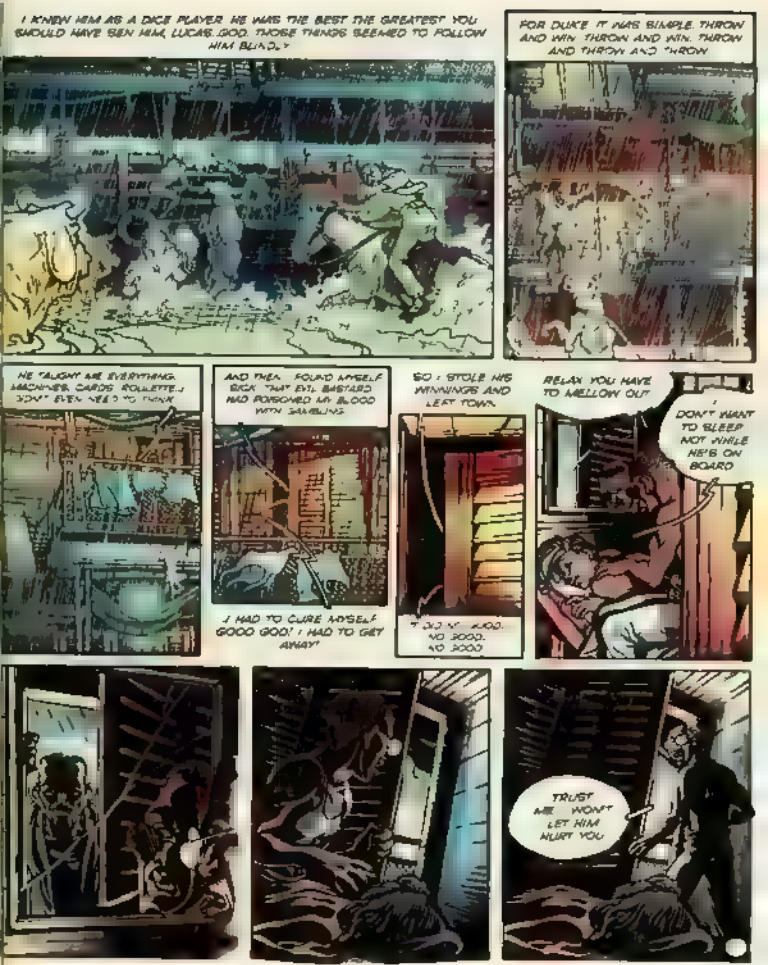


BLAM! BLAM! BLAM!
BLAM
CLIK!
CLIK! CLIK
MMMM... HHHHHH- MMMM
MADAME?

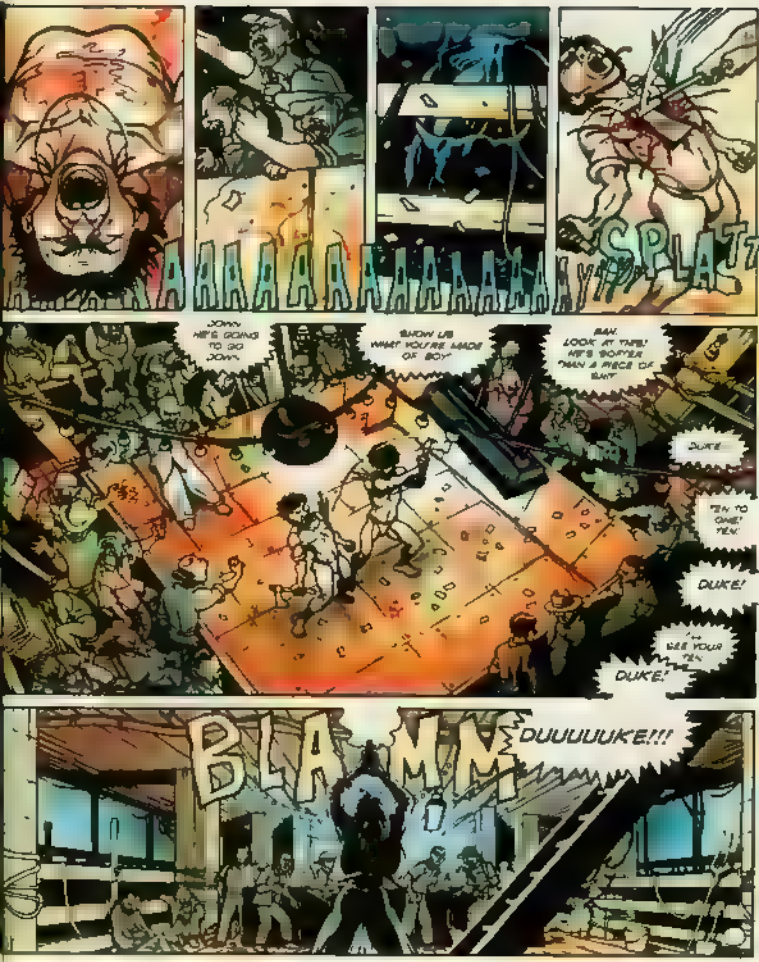
HOLY MOTHER OF GOD! WHEN WILL THEY GO AWAY? WHEN WILL THEY STOP TORMENTING ME?
MADAM.
...THE SHIP WON'T BE LEAVING LATE
HELP ME PACK MY THINGS
YOU'VE GOT TO SEE A DOCTOR
THE PAST CAN'T BE CURED BY DOCTORS, LUCAS
DO YOU LIKE TO TRAVEL LUCAS? ADORE TRAVELING NEW PLACES, NEW FACES THEY STOP YOU FROM REMEMBERING EVERYTHING IS THERAPY YES DO BELIEVE IT WORKS
CAN'T KEEP ON PAYING FOR YOU.
YOU'VE HAVE THE MONEY TO ESCAPE MADAM
TO ESCAPE FOREVER
I'D LOVE TO ESCAPE WITH YOU MADAM.

?
END OF THE LINE
IT WAS ONLY A MATTER OF TIME *SNURRP* BEFORE YOU AND I MET AGAIN, MY LITTLE GIRL...
T TOO LATE, DUKE... I DON'T HAVE A PENNY OF IT LEFT.
WHAT IDIOT CREATED WOMEN!? YOU LEAVE, YOU TAKE ALL THE MONEY. WITHOUT GIVING EVEN A LITTLE APOLOGY OR SAYING GOOD-BYE!?
MADAM...WE MUST GO...NOW!
MADAM HAS THAT UGLY HABIT...
BUT YOU SEE, IT TURNS OUT THAT I'LL ALSO BE TAKING THIS SHIP.
OH YES... *SNURRP* I HAD TO FIND A WAY TO MAKE A LIVING...
AND SO I ORGANIZE GAMES FOR ENTERTAINMENT ON THE VOYAGE...ALL DIFFERENT EXCITING KINDS...I USE MY IMAGINATION. YOU KNOW

YOU CAN TRY YOUR HAND AT ANY ONE YOU MIGHT FANCY OH ANY NOW!
SON OF A BITCH!
TO TELL THE TRUTH YOU DON'T HAVE A CHOICE...
?
TELL YOUR GORILLA TRAINER THAT PATIENCE HAS ALWAYS AN GREAT EST VIRTUE
"TRUST ME MY LITTLE GIRL YOU OWE ME ALOT OF MONEY AND I'LL HUNT FOR EVERY PENNY"
...RRRUUUMMM...!
BUT YOU FOR LONG
SEE YOU IN HELL!


I KNEW HIM AS A DICE PLAYER. HE WAS THE BEST. THE GREATEST. YOU SHOULD HAVE SEEN HIM, LUCAS. GOD, THOSE THINGS SEEMED TO FOLLOW HIM BLINDLY.
FOR DUKE IT WAS SIMPLE. THROW AND WIN. THROW AND WIN. THROW AND THROW AND THROW.
HE TAUGHT ME EVERYTHING. MACHINES. CARDS. ROULETTE... "JOW" EVEN. HE'D TO THINK.
AND THEN, I FOUND MYSELF SICK. THAT EVIL BASTARD HAD POISONED MY BLOOD WITH GAMBLING.
I HAD TO CURE MYSELF. GOOD GOD! I HAD TO GET AWAY!
SO I STOLE HIS WINNINGS AND LEFT TOWN.
I DID IT. 400. 40 3000. 40 3000.
RELAX. YOU HAVE TO MELLOW OUT!
I DON'T WANT TO SLEEP NOT WHILE HE'S ON BOARD
TRUST ME. WON'T LET HIM HURT YOU.

AAAHHH!!
HHHHH...
HAH.
HHH...
LUCAS?
LUCAS?
I'M HAVING HORRIBLE DREAMS.
LUCAS! I NEED YOU!
THEY WON'T GO AWAY...I'M AFRAID...VERY AF.
I'LL WAIT FOR YOU.


AAAA

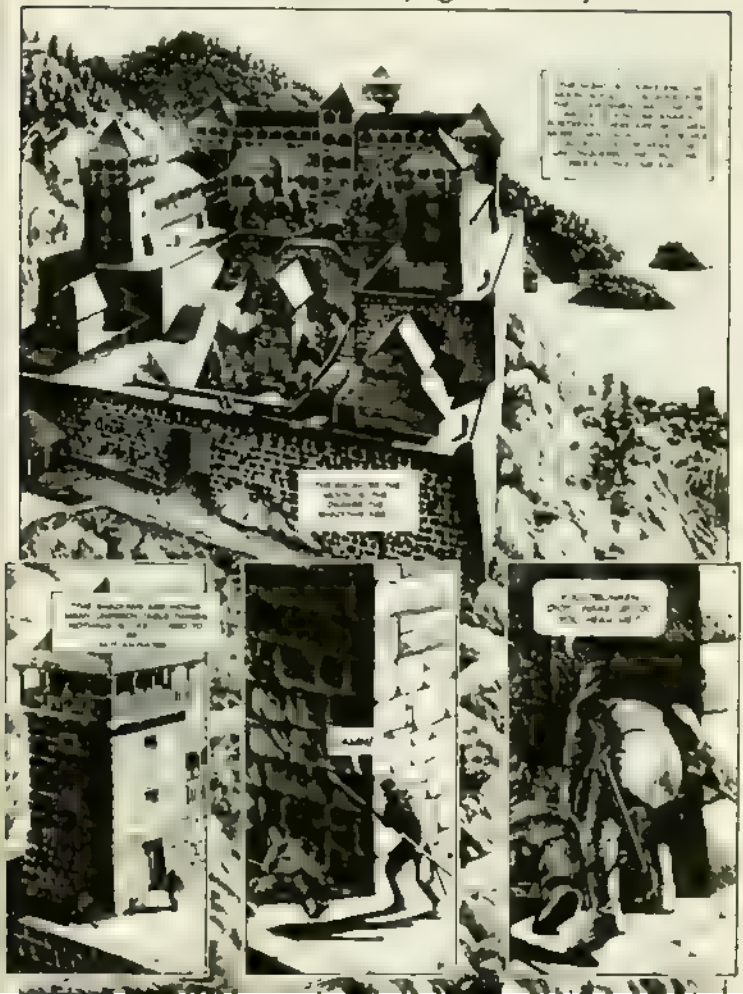
DUKE
I KNOW YOU'RE HERE! LET'S GO.
WHAT THE SHIT DO YOU WANT FROM ME
"GRRRRR"
THERE'S TOO MUCH BITTERNESS STORED UP THERE IN THAT PRETTY HEAD OF YOURS.
I ONLY WANT TO GET BACK WHAT'S MINE.
ONLY THAT...WHEN WAS THE LAST TIME YOU PLAYED, MY LOVE.
N-NO.. I CAN'T..
UH. UH
DO YOU REMEMBER THE TASTE? THE RUSH OF PLACING THE BET BUILDING AND BUILDING WITH EVERY ROLL... OF THE DICE
DON'T DISAPPOINT ME LITTLE GIRL
IT'S YOUR NIGHT
BET...

BLAM!
BLAM!
BLAM
BLAM
GAS!

BLAM
BLAM!
TOK!
FOR A MINUTE THERE I THOUGHT YOU WERE BACK! WHAT THE HELL WAS ABOUT TO FORGIVE YOU!

BUT YOU MISPLAYED YOUR GAME.
WHAT DO THE DICE SAY, BABY, DID YOU SHOOT SIX OR SEVEN TIMES...? EH?
SIX OR SEVEN? THIS COULD BE YOUR LAST BET

WANDERER by Igor Kordej



GOD'S WILL!
GRK
THUD
ALARM!
WE FAILED! TOO MANY OF THEM
GO TO HELL YOU
EEEH!!
TOM

I FORGIVE YOU FOR WAKING ME IN THE MIDDLE OF THE NIGHT
LET ME GIVE YOU SOME ADVICE. RUN AS FAST AS YOU CAN, THERE ISN'T A MAN IN THE KINGDOM WHO WOULD BUY THIS!
THAT'S NOT WHAT WAS TOLD!
BERYBUCK'S STORYKEEPER TOLD ME I COULD GET GOOD MONEY FOR THIS
OL' BERYBUCK HAS BEEN DEAD FOR YEARS! WHAT TO USE MY HEAD ON! FAREWELL!
DAMN, MAYBE COULD TRY TO SELL IT IN THE HARBOR
NOTHING! THIS CITY IS FULL OF RATS! TIME TO MOVE AWAY
THE WORD WILL SPREAD AND WAIT!
IT'S TOO QUIET A TRAP!
SLOCK

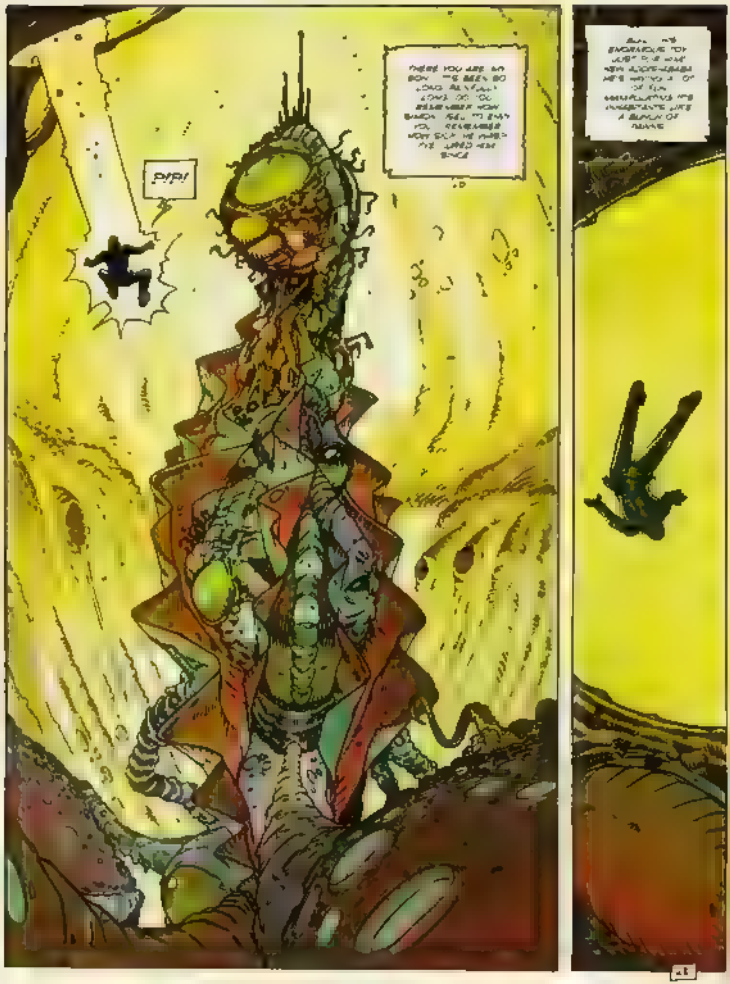
MIGHTY GROG!

AAAAARR!!

FOOL!
YOU FILTHY PIG!

IT'S LIKE A LABYRINTH DOWN HERE. DO SURE YOU'RE THE RIGHT WAY?
WELL, I'M HEAD DOWN.
IT'S WEIRD. IT'S LIKE THE WHOLE PLACE WAS DESERTED.
WHAT'S GOING ON HERE? WORRIED ABOUT.
WHOEVER DID THIS WILL PAY, I SWEAR IT!
DON'T MAKE A MOVE!
QUICK! LOOK
"OUR WAYS ARE SIMILAR AND GENTLE AND EVERYTHING'S ALL RIGHT
DEMAND THAT YOU TAKE US TO SIMON IMMEDIATELY."
OUR MOTHER DOESN'T WISH TO RECEIVE YOU YET. WE HAD TO ATTEND THE GIRL CAREFUL, BUT RATHER ASSURED YOUR VISITS WILL BE REWARDED.
PFF!
IT SEEMS WE'VE A LOT OF FUN.

LI'L GUAL! I'M SLIPPING...BREAK FREE! QUICK!
I CAN'T! LEAVE ME CHALK FACE LEAVE ME AND SAVE YOUR HIDE


THERE YOU ARE MY SON. WE'VE BEEN SO LONG ALREADY. LONG OF OL. BELIEVER HOW SWEET TELL IT HAS YOU. BELIEVER HOW SUCH HE MADE THE LORD HIM SINCE
PYOW!

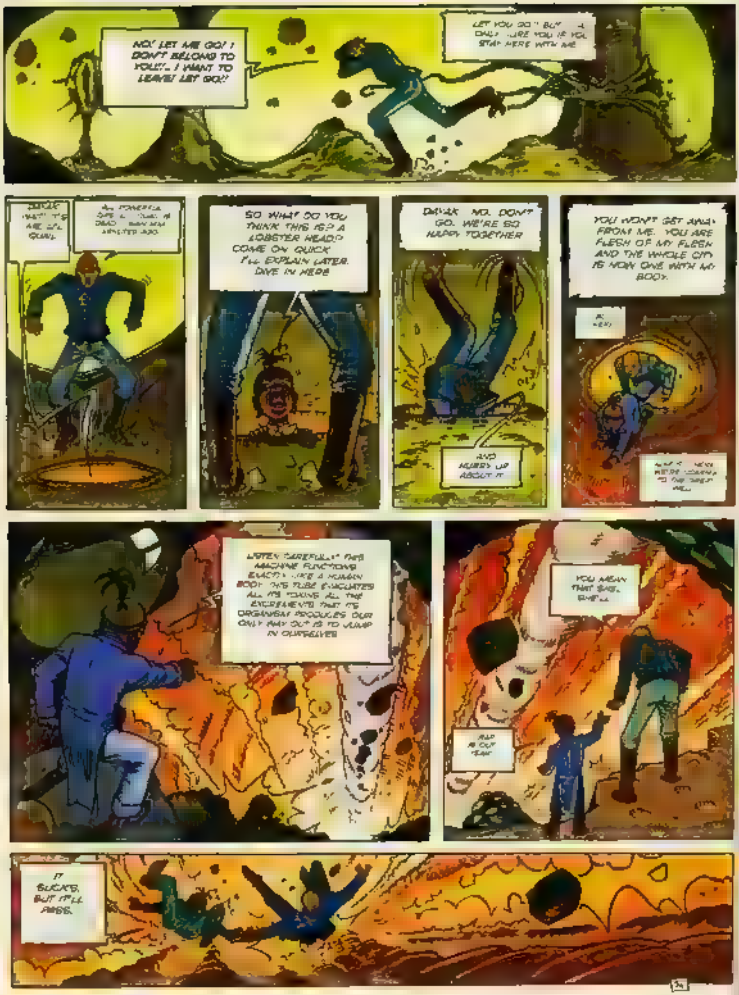
YOUR FATHER CREATED ME TO ENSURE SIMON'S SURVIVAL AND HE SURVIVED HER AND EARNED A SOUL DAMN A SOUL!!
YOU'RE NOT ALIVE! LET ME TALK TO SIMON! THAT'S AN ORDER!!
IF ONLY YOU TOO HAD LISTENED TO ME. WOULD HAVE LOVED YOU BOTH. YOU KNOW SIMON!! HE'S VERY SLEEPY
CORI!!!
STOP JIGGLING AROUND LIKE THAT I'LL NEVER BE ABLE TO FINISH YOUR NAILS
OUPS! THE ONE THAT'S ALL JITTERY. WHAT'S GOING ON?
IT "IS" YOU DAMIAN
WHO ELSE COULD IT BE, MY LOVE?
CORI!!! GET OUT OF THERE! RUN!!! HE'S BACK! HE'S COME TO KILL YOU!!..
SHUT! NO ON THE CONTRARY COMPLETELY CURED. GO AHEAD, TALK TO HER DAMIAN. WHAT A PITY SHE CAN'T HEAR YOU!!

WHY THE PRETTY GLOVES, DARLIN'?
I'D WEAR TO YOUR FUNERAL, YOU DIRTY WHORE!!..
NO!
"NEXT AT LIVE, VON LA CROIX SLEEPS IN LOVE AT BAL... HIS TO HAVE, WHITE CAN DO NO WRONG. ALWAYS!"
NOOOO! NOT COR!! NOT HER! IT'S ME YOU HAVE KILLED, SIMON!!..
DON'T BE SO EMOTIONAL, MY SON. RELAX. LET ME SING YOU A LULLABY..
SO YOU CAN GO TO SLEEP.

YOU! BE LIKE US OR WE SHALL ARE FREE FREE!! AS FOR THE CHILD OF SINISTER DESTINY CAN YOU IMAGINE HOW HE TREMBLES NOW BEHIND THE ILLUSIONARY BARRIERS OF HIS FALSE?
YES THE HOUR OF YOUR REDEMPTION HAS JUST BEEN RUNG! SHALL RESTORE ALL THE VALUES THAT YOU HAVE SO LONG BEEN DEPRIVED OF WHICH IN TURN WILL GIVE YOU BACK YOUR COURAGE AND DIGNITY!
PRAY LIVE!
BUT ABOVE ALL WHAT I BRING YOU IS... THE LIGHT!...
...WHICH WILL ILLUMINATE THE PATH TO SURVIVAL...
AND WHICH WILL TRANSFORM MY OLD BUNKER INTO YOUR NEW CATHEDRAL!...

NO!.. DON'T BE AFRAID OF THE MOTHER. SHE WILL PROTECT YOU IF YOU VENERATE HER.
OH, ALL POWERFUL LORDS OF LOA, THE MOTHER OF THE UNIVERSE SPRINGS FORTH FROM THE EARTH
GLORY BE TO HER AND PROSTRATION!
QUEEN OF LOA ALSO BE KIND OF TOAD BUT HAVE MUCH BIGGER SKIN
"DWOBSOL MUST" BE HOW TO SPEAK AND ALLOPHON
I THE WILL OF THE GRAND NEED COULD OUR MASTER HAVE CONCEIVED SUCH A THING
I'VE HEAR BATTERY. THIS ORGANIC POWER THAT SILVER HAS BEEN CULTIVATING IN SECRET AND FEAR THAT THIS IS ONLY THE VISIBLE PART OF HER POWERS
WATER AN SILVER AND WE WOULD PUT A STOP TO HER JUST AS IT WAS A TIME BUT NOW WE HAVE LET PASS A NEW OPPO
OH, HERE RIGHT SILVER BELIEVE TO HELP ME LIKE TO GET RID OF YOU AS SOON AS POSSIBLE
YES, AND THAT MEANS THAT THE TIME HAS COME FOR THE FOUR THAT WE CONCEALED TOGETHER TO BE PUT INTO ACTION
34

HALEY, I SUGGEST IT AND WON'T BALK DOWN NOW. AS FOR YOU, DON'T YOU DARE TO BETRAY ME EITHER. THE GODS WILL NEVER FORGIVE YOU
"OL MAKE AN WORD! IS ON YOUR SKIN. TOOLS BE TO US IN TIME
WELL BE HERE WHEN YOU SEE HIM WORLD. WOULD YOU ASK HIM TO KEEP A SMALL PLACE IN HIS HEART FOR ME
"A MENACE? I SEE ONE THAT ALMOST KEEP FOR HIM FOREVER. OLD JOHN REMAIN OUR NAME AND COOKS USAY IS ANOTHER ONE
DEVOURS BEFORE DEPARTS
I'M GOING TO KISS YOU PROPHET!
OH MIGHTY LORD SATAN FOR DARE TO BREAK AWAY FROM THE MATRIX AND MAKE SURE THAT OUR LITTLE DEFORMED GOD IS PRESENT
DARK... IT'S TIME TO WAKE UP MY ANGEL. TIME TO LOOK AROUND YOU. HAVE YOU SEEN YOUR LITTLE FRIENDS?
FOCK IT. OKAY, DOWN TO THE BARE ESSENTIALS POUNDED, BANGED. IMMACULATE BONE STRUCTURE. THERE YOU HAVE IT. THE DESTINY OF THOSE WHO GET TOO CURIOUS ABOUT MY ENTRAILS!
NOT NOT AT ALL, MAN MAN!
YOU MUST GO NEED A LITTLE MORE AND YOU COULD GO LOL. I WOULDN'T YOU MR DARK. BACK LIKE BEFORE. OH YES. BE LIKE HAT SO CAN LOOK AFTER YOU.

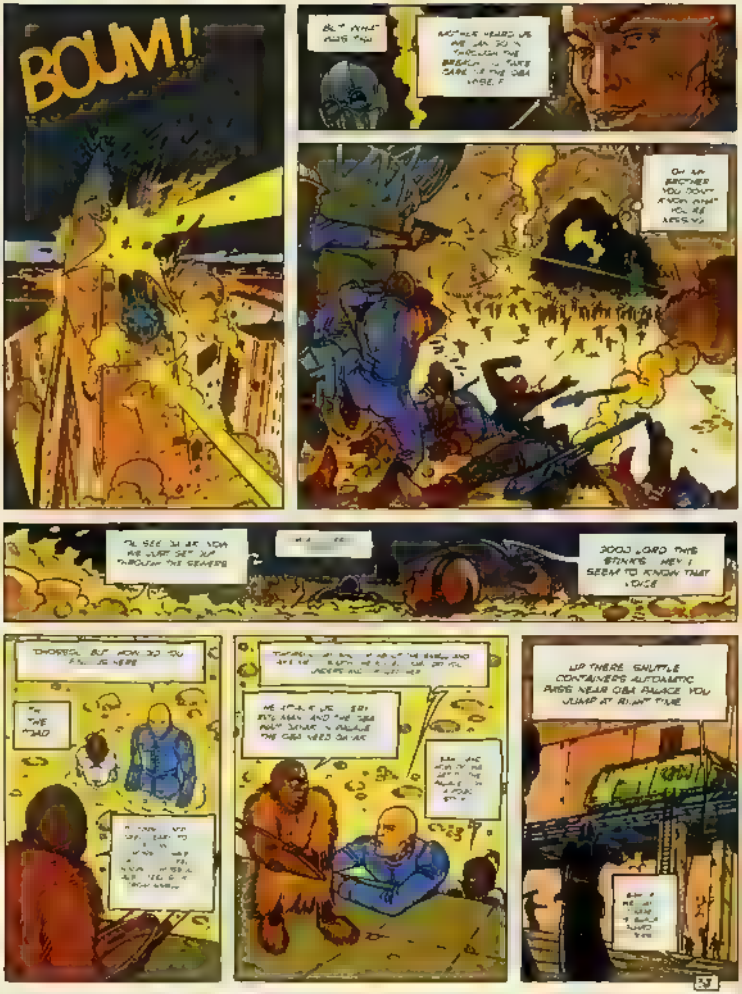

NO! LET ME GO! I DON'T BELONG TO YOU!!... I WANT TO LEAVE! LET GO!!
LET YOU GO? BUT ONLY WHEN YOU'RE YOU STAY HERE WITH ME
AN HONEST-TO-GOD HUMAN BEING WHO'S DIED AND WENT TO HELL
SO WHAT DO YOU THINK THIS IS? A LOBSTER HEAD? COME ON QUICK I'LL EXPLAIN LATER. DIVE IN HERE
DARLIN' NO. DON'T GO. WE'RE SO HAPPY TOGETHER
AND HURRIED UP ABOUT IT
YOU WON'T GET AWAY FROM ME. YOU ARE FLESH OF MY FLESH AND THE WHOLE CITY IS NOW ONE WITH MY BODY.
AH-HEH!
WHAT A WEIRD DREAM! I'M THE WORST!
LATER, CAREFULLY, THIS MACHINE FUNCTIONS EXACTLY LIKE A HUMAN BODY. ITS TUBE ENCOUNTERS ALL ITS TOXINS, ALL THE EXCREMENTS THAT ITS ORGANISM PRODUCES. OUR ONLY WAY OUT IS TO JUMP IN OURSELVES
YOU MEAN THAT SHIT, THERE...
JUMP IN OUR TEARS
IT SUCKS, BUT IT'LL PASS.

BOOM

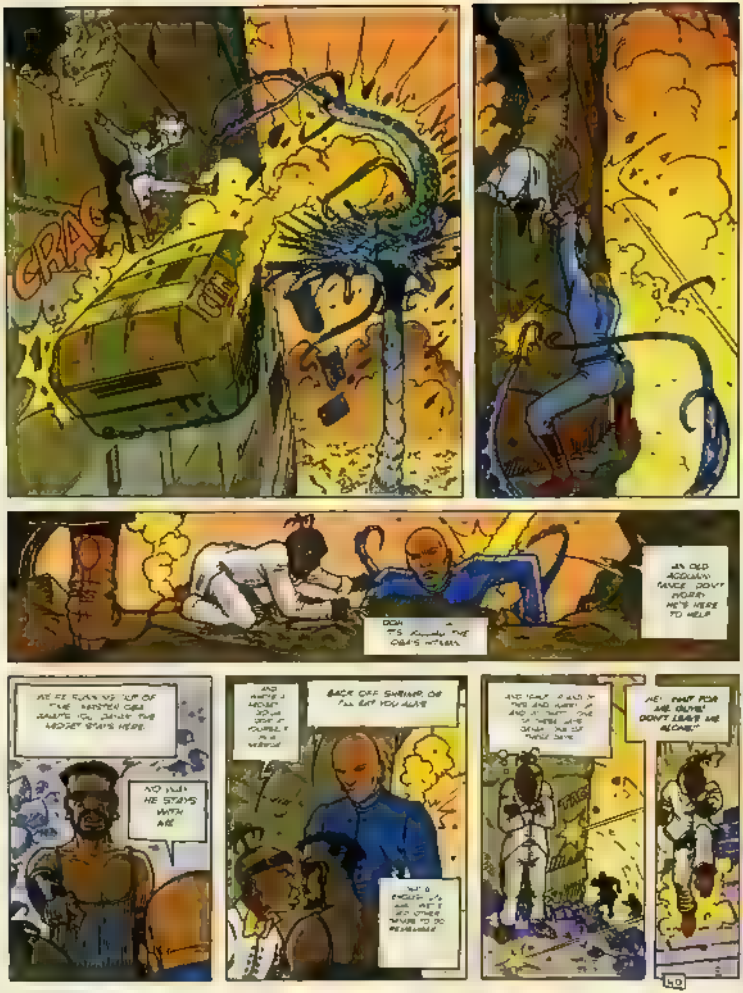
WE UNDERESTIMATE THEIR DEFENSE SYSTEMS, MASTER SIMON: IT'S AN UNIMPREGNABLE FORTRESS!

OUR MEN CAN'T EVEN GET CLOSE TO THE PALACE... MASTER ARE YOU LISTENING?!
SO WE TO: HSJ? WE MOTHER. HAVE NEED OF YOU.

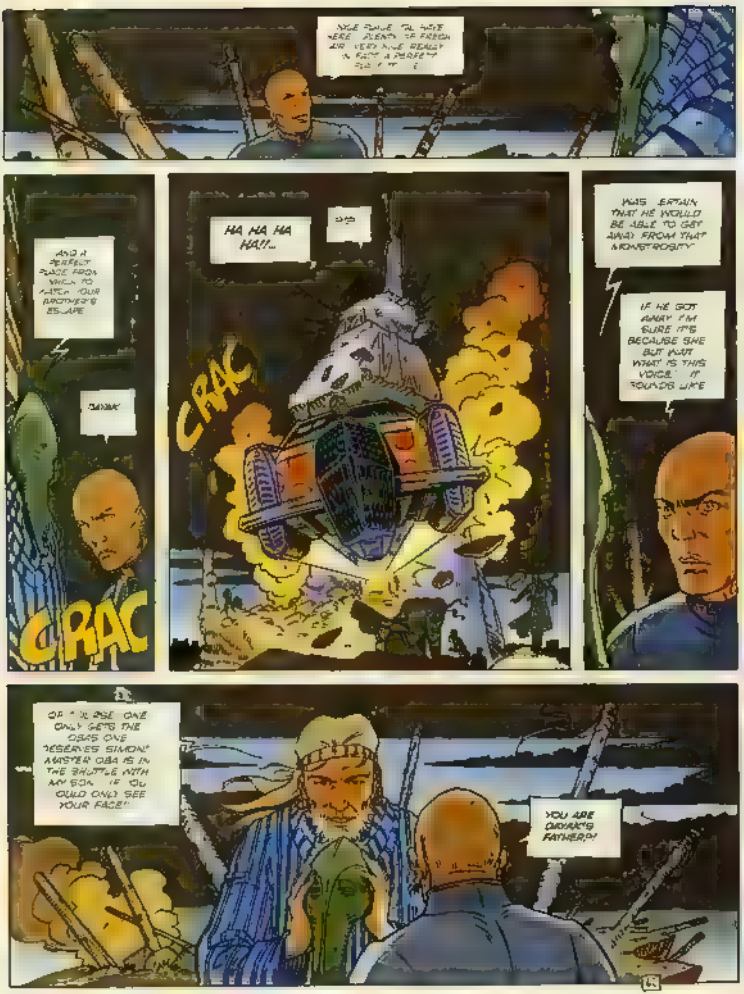
ZOUAF!


BOUM!
37

WHAT'RE YOU DOING DOWN THERE, TOADY? START CLIMBING!
AHHHH IF TOMORROW I'LL SEE YOUR FACE AGAIN I'LL HIT TO MILL MARTIN
OOOOHH. NOBODY TELL TOMORROW THAT GODS BLEED LIKE THIS THAT LITTLE GODS CAN DIE ALSO.
THEY GOT THE TOAD.
HEY, X-ANTHULL FOR ALL YOU BRAGGIN YOURSELF, THIS AIN'T GOING TO GET HARD!
HEH AGAIN!
THE MOTHER. WON'T SHE EVER LET UP? SHE'S INVADING THE WHOLE UP AND GIVING IT LIFE. SEE THAT LEDGE DOWN THERE?. THAT'S WHERE WE JUMP!
GET UP ON MY BACK CLICK!
HUH? YOU'RE NUTS! I'M NOT FLYING BUSINESS DONE FOR
HEY, LOOK AHEAD.
WE'RE MEETING UP AT THE ANUS!


CRAC
DOH
IT'S KNOWN THE CAB'S MINE!
AN OLD ACQUAINTANCE DON'T WORRY HE'S HERE TO HELP
WE'RE GLAD TO SEE OF THE MAYHEM CAB. THANK YOU, DRIVE THE MECHA STAYS HERE.
NO WAY! HE STAYS WITH ME
AND MAYBE A MECHA? SOUND OUT OF TROUBLE IN MY MEMORY
BACK OFF SHIVAH OR I'LL EAT YOU ALIVE
YOU'D ENDED IT'S NOT MY FIGHT
AND I GAVE A LIFT TO THE AND HURT A AND A THANK ONE OF THESE SEE SOME TIME
HEY, WHAT FOR ARE GUYS! DON'T LEAVE ME ALONE!"
40

COME ON, DAVEK! YOU'LL HAVE A LIFETIME TO AVENGE YOURSELF OF SIMON!
I WANT TO DO IT NOW! I DIDN'T COME HERE JUST TO RUN AWAY!
GET IN, LIKE WE SAID! GET 'N OR I'LL TAKE YOUR HEAD OFF!!
WHERE'S THE OBAP... WHERE IS HE?
MASTER SIMON, LOOK!
LEAVE HIM TO ME! I'LL GO UP ALONE.
'ES SIMON, MAYE RIGHT... UNE ALONE

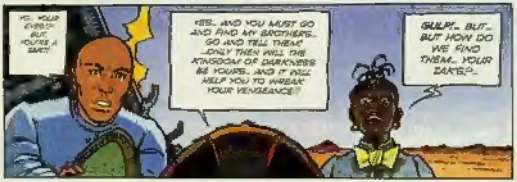

NOW THAT THERE ARE PLENTY OF FRESH AIR USERS NOW, REALLY IS NOT A PROBLEM
AND A PERFECT PLACE FROM WHICH TO WATCH OUR BROTHER'S ESCAPE
CRAC
HA HA HA HA!!...
CRAC
I'M SURE THAT HE WOULD BE ABLE TO GET AWAY FROM THAT MONSTROSITY
IF HE GOT AWAY I'M SURE IT'S BECAUSE SHE BUT WHAT IS THIS VOICE, IT SOUNDS LIKE
OR ELSE ONE ONLY SEES THE OBAS ONE "OBSERVES SIMON" MASTER OBA IS IN THE BATTLE WITH AMEDA. IF OU COULD ONLY SEE YOUR FACE!!
YOU ARE OMAR'S FATHER!!

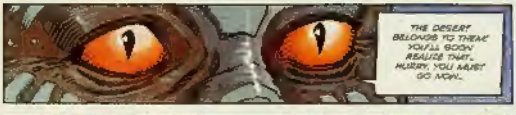
DAYAK WILL RETURN WITH AN ARMY THAT YOUR FILTHY MACHINE WILL BE HELPLESS AGAINST!! YOU'RE JUST A VERY SICK MAN WHOSE SOUL WILL BURN IN HELL!
PERHAPS, PROPHET! BUT YOURS WON'T HAVE TO WAIT THAT LONG!!
WHEN I THINK THAT YOU COULD HAVE BEEN MY FATHER AS WELL...
REPENT, SIMON, IT'S NOT TOO LATE!
GOOD-BYE!!
AAHHH
DAYAK AND THE OBA HAVE SLIPPED THROUGH OUR FINGERS!.. LAUNCH ALL OUR INTERCEPTORS TO PURSUE THEM!
SARGATION UNDERWAY! WASTE! AND WHAT ABOUT THE PROPHET?
GET RID OF THE BODY... NO ONE MUST FIND OUT THAT THE OBA IS STILL ALIVE!
GLORY TO LOA SIMON, AND PROSTRATION!!
YES, SIR!
THIS IS WHAT REMAINS OF THE OBA, MY BROTHERS!!

THE INTERCEPTORS ARE ON OUR BUTTS!.. DO SOMETHING, QUICK!..
GOLDAU CAN DODGE ANYTHING.. HE'LL GET US OUT OF HERE AND PAST THE GREAT GATE!..
BUT, BEYOND THE GREAT GATE, THERE'S..
THE DESERT OF DESERTS, YES.. THE ONLY PLACE WHERE THE GREAT MATRIX WON'T BE ABLE TO REACH US..
IT'S OUR ONLY CHANCE!
44

WE'RE THROUGH! HA HA!!..
MASTER!! WE'VE BEEN HIT BY A MISSILE!!
MASTER OBA, WHAT'S THE MATTER WITH YOU?
EVERYTHING IS FINE, DANIEL, JUST FINE...
WE'RE FLOATED, SCORCHED - DONE FOR.
THEIR RIGHT ENGINE'S BEEN HIT. THEY WON'T GET FAR! SEND A SECUTERATION SHUTTLE OUT AFTER THEM!
HANG ON!! GOOD GOD, WE'RE GOING TO..
CRAC!
MR. MASTER OBA!..
OH.. DANIEL, COME TO ME... IT'S ALL OVER FOR ME.. THEY'LL BE UPON US IN A FEW MINUTES..
WELL, OLD GOLDAU, BOUGHT THE FARM..
45

DID YOU KNOW THAT YOUR FATHER SACRIFICED HIMSELF FOR THE MEN-EPON THAT WAS YOURS TO FULFILL? BARBOTTE... THE ONLY ONE THAT KNEW OF MY TRUE ORIGINS... TAKE MY AMBER, DAKAR. YOU ARE GOING TO NEED IT!
YOUR AMBER?... AND, WHAT AMBITION, GIRL?


YO... YOUR EYES?! BUT, YOU'RE A SLAVE!!
YES... AND YOU MUST GO AND FIND MY BROTHERS... GO AND TELL THEM... ...ONLY THEN WILL THE KINGDOM OF DARKNESS BE YOURS... AND IT WILL HELP YOU TO WREAK YOUR VENGEANCE!!
GULP!... BUT... BUT HOW DO WE FIND THEM... YOUR DARKE?..


THE DESERT BELONGS TO THEM! YOU'LL SOON REALIZE THAT... HURRY, YOU MUST GO NOW...

...IT IS NOW TIME FOR ME... TO MEET WITH THE LONG FOR ALL ETERNITY!...

YOU THINK HE'S GONE... UP THERE... TO MEET WITH THE SPIRITS?!!
I'M SURE OF IT... AND I KNOW THAT WHEREVER HE IS, HE WON'T ABANDON US, EVER!

YOU KNOW WHAT I JUST NOTICED, CHALKFACE? YOUR NECK'S GROWING OUT AGAIN... REALLY? AND I'M NOT THAT UPSET TO SEE YOU'VE BECOME KIND YOU USED TO BE!
WELL, IT'LL GUARL, I GUESS ONE HAS TO BECOME ONE'S SELF EVENTUALLY...